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AUTHOR	Alexander, Bill
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ABSTRACT

GRADE OR AGES: 15-19. SUBJECT MATTER: Language Arts. ORGANIZATION AND PHYSICAL APPEARANCE: There are 12 sections: 1) introduction, including background material, key concepts, and overall objectives; 2) detailed program objectives; 3) speech; 4) listening; 5) writing; 6) reading; 7) viewing; 8) language; 9) sample units; 10) organizational patterns; 11) materials; and 12) bibliography. The guide is mimeographed and spiral bound with a soft cover. OBJECTIVES AND ACTIVITIES: The sections on speech, listening, writing, reading, viewing, and language each contain sample performance objectives with learning activities for each objective. INSTRUCTIONAL MATERIALS: Audiovisual aids and books are listed separately for speech, listening, writing, reading, viewing, and language. Addresses of publishers are also given, together with some general titles and material on testing. STUDENT ASSESSMENT: Evaluation suggestions are included for each of the instructional objectives. (MBM)

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ENGLISH LANGUAGE ARTS CURRICULUM GUIDE

LATE ADOLESCENCE SENIOR HIGH

PASCO COUNTY

Chester W. Taylor, Jr., Superintendent
Mary Giella, Language Arets Coordinator

DADE CITY, FLORIDA

August 1970

SP 007 373

1968-69 English Language Arts
Curriculum Study Committees

Elementary

Barbara Bass
Annette Bucholz
Grace Dew
Sister Virginie Fish
Sister Mildred Gelis
Gertrude Godwin
Margaret Hawk
Pauline Higginson
Martha Keyser
Marguerite Marchman
David Mobley
Evelyn Pittman
Hettie Jane Price
Sadie Reece
Sara Rentschler
Jeanette Roberson
Sarah Smith
Shirley Spencer
Thelma Thomas
Martha Williams

Secondary

Janice Bane
Margaret Croley
Marion Ditter
Fannie Dixon
Tom Gant
Betty Hall
Judson Hetrick
Joy Jordan
Cailey Lane
Mary Marshall
Jane Morris
Dolores Simpson
Katherine Swing
Connie Taylor
Louise Tombrink
Troy Townsend
Dean Tsonas
Betty Turner

1969-1970 English Language Arts
Curriculum Guide Writing Committee

Bill Alexander
Marion Ditter
Sister Virginie Fish
Joy Jordan
Martha Keyser
Cailey Lane
David Mobley
Jane Morris
Dean Tsonas
Martha Williams

Typist - Karen Bratcher
Illustrations by David Mobley

1969-1970 English Language Arts Workshops

Linguistics - Dr. Roy O'Donnell
Florida State University

Reading: Elementary - Dr. Lois Michael
University of South Florida

Reading: Secondary - Dr. Lois Michael
University of South Florida

Writing - Dr. James McCrimmon
Florida State University

Multi-Media - Mr. Herbert Karl
Florida State University

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Humanities - Dr. Allan Thomson
Florida State University

Speech - Dr. James Popovich
University of South Florida

Creative Dramatics - Dr. Richard Fallon
Florida State University

Library - Dr. Alice Smith
University of South Florida

Contents

I. Introduction

What is the definition of English language arts?
What are the Key Concepts of English language arts?
What are the goals of English language arts?

II. Program Objectives

What main objectives should an English language arts program strive towards?

III. Sample Instructional Objectives

How do you base instructional objectives on program objectives?

IV. Units

How do you integrate the English language arts skills?

V. Organization

How do you organize an English language arts program?

VI. Materials and Equipment

What materials and equipment are needed for an English language arts program?

VII. Bibliography

What sources are available for further study in English language arts?

INTRODUCTION

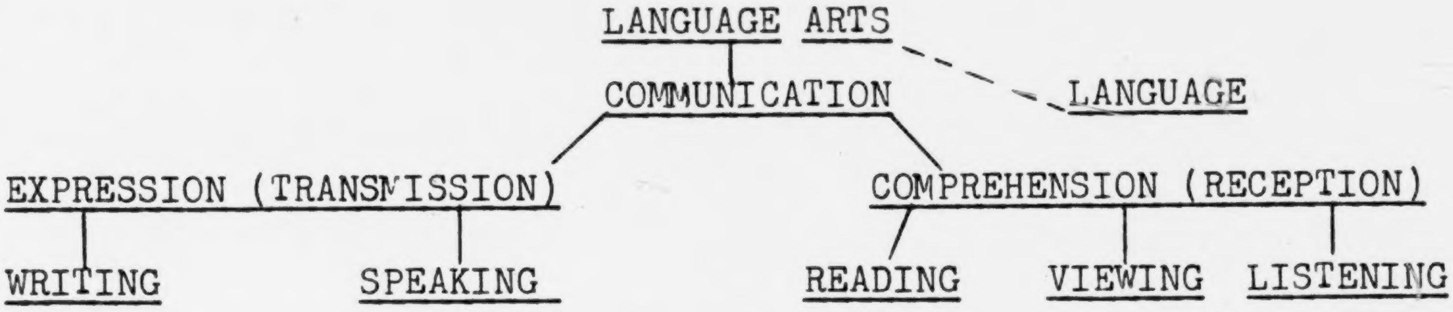
BACKGROUND OF GUIDE

During the 1968-69 school year, elementary teachers and secondary teachers met periodically to study and analyze the Pasco County English Language Arts Program, to study recent English language arts research and programs, and to recommend changes and directions for the Pasco County English Language Arts Program. These recommendations were to be written into the form of a guide.

This is the guide based on the recommendations made. It was compiled by a writing committee made up of teachers who served on the original committee.

DEFINITION OF ENGLISH LANGUAGE ARTS

The writing committee's first task was to define "English Language Arts." The following diagram is a pictorial view of this definition.



The essence of what is meant by English language arts is communication. By this is meant the teaching of English expression or transmission and English comprehension or reception. By "expression" is meant the writing and speaking of English and by "comprehension" is meant the reading, listening, and viewing of English.

The definition of "language" is the study of grammars, usage, vocabulary, spelling, etc. The broken line to "language" is symbolic of the writing committee's view based on research, of the relationship of language to the other phases of the English Language Arts Program.

Too often English language arts meant the study of grammar (usually standard grammar) and nothing else. Year after year students were dragged through page after page of a grammar handbook, memorizing, diagramming, etc. The objective of such a program was to have students write and speak English well. However, "Even assuming an ideal situation where the instruction is clear and consistent and the students are both eager and able to learn grammatical theory, there is evidence to suggest that the understanding of the theory does not result in significant application." (Paul O'Dea, "The Teaching of Language," Unit IV, January 1, 1969, Science Research Associates, Inc. p. 15)

Therefore, although language is considered as a part of the English language, it is not the only aspect of English language arts.

PURPOSES OF THE GUIDE

In the making of a comprehensive curriculum guide, two conflicting values must be reconciled. One important value is continuity: the development of a curriculum to provide continuous growth in the English language arts for children and youth from kindergarten through grade twelve. This English language arts curriculum guide presents sequential growth in reading, speaking, writing, viewing, listening, and language. The second major value is integration: the development of a curriculum in which the areas of the English language arts are used together to reinforce each other so as to increase the effectiveness of each. The value of the integration of the different aspects of the English language arts has been constantly in the minds of the writers. This integration will be most apparent in the illustrative units developed by the writing committee.

The point of view underlying each of the curriculum areas (speech, reading, writing, listening, viewing, and language) is presented in the opening section of each program. It is of the greatest importance to individual readers and to groups studying this guide to read and to discuss the meanings and implications of these introductory statements.

A curriculum guide is not a recipe book or a catalog. It is the creation and application of principles deemed important to the conduct of classroom lessons. The creative teacher, understanding the essential point of view of each portion of the curriculum, is free to use, adapt, modify, or omit specific details. The most important use of this curriculum is to become the guide to local faculties to construct their own curriculums to carry out in their classrooms the spirit and objectives of this guide.

Because pupils grow continuously in the skills of the English language arts, and in the understanding and appreciation of literature, it is very important that the various levels of a school system work in close harmony to foster this continuous growth. Surely the end goal is worthy of the highest effort: to produce students who speak, write, listen, read, and view better than they have ever done before.

Also, because language changes and because research uncovers more truths concerning the learner, it is recommended that this guide be studied and revised every three years.

PASCO COUNTY ENGLISH LANGUAGE ARTS

OBJECTIVES, K-12

KEY CONCEPTS

There is so much knowledge in the world today that it is impossible to teach details. We must identify the Key Concepts of a subject area and base our program on these Key Concepts.

"By a careful analysis of the structure of knowledge it is possible to discover certain Key Concepts distinguished by their power to epitomize important common features of a large number of more particular ideas. Such concepts are basic central ideas, an understanding of which opens the door to an effective grasp of an entire field of knowledge. These key ideas provide as it were a map whereby the whole scheme of a subject may be grasped and characteristic features of individual items of knowledge may for the first time be rightly interpreted. . . It is the present thesis that the only satisfactory answer to the crisis is the formulation and persistent use of key concepts. Teachers ought above all to know the basic rationale of their disciplines and should conduct their instruction in the light of these essential principles. This does not mean that the key concepts should be taught explicitly and directly. . . It does mean that particular items of knowledge should be selected and used with an eye to their examplification of the basic concepts of the field." (Philip H. Phenix, "Key Concepts and the Crisis in Learning," Teachers College Record, Volume 58, Number 3, (December 1956) pp. 140)

The following are Key Concepts of English Language Arts:

The aim of the English language arts curriculum is to "increase the power and control of the use of language." (A Florida Guide: English Language Arts Inc. Elementary Schools, Bulletin 35E, 1965, p. 1.)

John Dixon discusses skills, cultural heritage, and personal growth as Key Concepts of English language arts. "Among the models or images of English that have been widely accepted in schools on both sides of the Atlantic, three were singled out. The first centered on skills: it fitted an era when initial literacy was the prime demand. The second stressed the cultural heritage, the need for a civilizing and socially unifying content. The third (and current) model focuses on personal growth: on the need to re-examine the learning processes and the meaning to the individual of what he is doing in English lessons." (John Dixon, Growth Through English, Reading, England. National Association for the Teaching of English, 1967, p. 1-2.)

Mr. Dixon elaborates on the concept of personal growth as the current model of English. "To sum up: language is learnt in operation, not by dummy runs. In English, pupils meet to share their encounters with life, and to do this effectively they move freely between dialogue and monologue --between talk, drama and writing, and literature, by bringing new voices into the classroom, adds to the store of shared experience. Each pupil takes from the store what he can and what he needs. In so doing he learns to use language to build his own representational world and works to make this fit reality as he experiences it. Problems with the written medium for language raise the need for a different kind of learning. But writing implies a message: the means must be associated with the end, as part of the same lesson. A pupil turns to the teacher he trusts for confirmation of his own doubts and certainties in the validity of what he has said and written; he will also turn to the class, of course, but an adult's experience counts for something. In ordering and composing situations that in some way symbolize life as we know it, we bring order and composure to our inner selves. When a pupil is steeped in language in operation we expect, as he matures, a conceptualizing of his earlier awareness of language, and with this perhaps new insight into himself (as creator of his own world). (John Dixon, Growth Through English. Reading, England: National Association for the Teaching of English, 1967, p. 13.)

GOALS

The Proposed Accreditation Standards for Florida Schools, 1969-70 bases its goals for elementary, junior high, and senior high English language arts on such key concepts. The goals of the English Language Arts Program shall be to provide opportunities which enable each pupil to:

(a) Develop his ability to communicate through competent use of the English language in obtaining ideas, and in expressing himself clearly, concisely, accurately, and fluently;

(b) Understand himself as an individual and as a member of the communication group;

(c) Develop his ability to employ viewing, listening, speaking, reading, and writing in the solution of problems;

(d) Develop his powers of language to enable him to derive emotional, psychological, social, and intellectual satisfaction from communication and from life;

(e) Interpret and appreciate various literary forms.

PASCO COUNTY
ENGLISH LANGUAGE ARTS OBJECTIVES

The program objectives to follow are based on the above key concepts and goals of the English language arts.

In stating these program objectives, please note the code used and the age levels represented by Early Childhood, Late Childhood, Early Adolescence, and Late Adolescence.

These age levels are based on the workings of Jean Piaget. (See *Piaget's Theory of Intellectual Development*, Printice-Hall; *An Outline of Piaget's Developmental Psychology for Students and Teachers*, Basic Books)

Piaget considers the learning process of infancy as one phase in the first of four distinct but sometimes *overlapping* stages. The other stages: ages two to seven, seven to eleven, and eleven to fifteen.

During the stage (2-7), the child thinks about everything in terms of his own activities; he believes that the moon follows him around, or that dreams fly in through his window when he goes to bed. Erroneous though these ideas are, they help the child comprehend that actions have causes. In this period, the child is not egocentric by choice but because of intellectual immaturity.

The child reaches the threshold of grown-up logic as early as seven and usually by eleven. Before that point, he may think that water becomes "more to drink" when it is poured from a short, squat glass into a tall, thin one with the same capacity. The reason for this stubborn misconception is that the child is paying attention only to static features of his environment, not to transformations. Now, at the age Piaget calls that of "concrete" intellectual activity, the child can deduce that pouring does not change the quantity of the water. He has begun to reason and to grasp the essential principle of the equation.

Between the ages of eleven and fifteen, the child begins to deal with abstractions and, in a primitive but methodical way, set up hypotheses and then test them, as a scientist does.

The time table that seems to control the development of intellectual skills, Piaget is convinced, suggests that man's capacity for logical thought is not learned but is embedded, along with hair color in genes. These innate rational tendencies do not mature, however unless they are used. *A child cannot be forced to develop understanding any faster than the rate at which his powers mature to their full potential.* At the same time, a child who does not get the chance to apply his developing abilities and test their limitations may never reach his full intellectual capacity.

Piaget has observed repeatedly that children explore the complexities of their world with immense zest, and his findings have given encouragement to the *discovery method* of teaching. The method draws also on the ideas of John Dewey, Maria Montessori, and Jerome Bruner.

PROGRAM OBJECTIVES

LATE ADOLESCENCE SENIOR HIGH

English Language Arts Program Objectives K-12

CODE: .....RECEIVES LITTLE EMPHASIS
XXXXX SOME EMPHASIS
_____ STRONG EMPHASIS

Early Childhood: (5-7 years old)
Late Childhood: (7-11 years old)
Early Adolescence: (11-15 years old)
Late Adolescence: (15-19 years old)

I. Speaking

1. To speak informally before a peer group

E.C.	L.C.	E.A.	L.A.
__________	__________	__________	__________

2. From the beginning to be talking before trying to read.

E.C.	L.C.	E.A.	L.A.
__________	XXXXXXXXXX		

3. To speak spontaneously and easily with and before others.

E.C.	L.C.	E.A.	L.A.
__________	__________	__________	__________

4. To enunciate clearly distinguishable phonemes. (a family of closely related speech sounds regarded as a single sound)

E.C.	L.C.	E.A.	L.A.
_________	XXXXXXXXX	....	....

5. To project and modulate appropriately.

E.C.	L.C.	E.A.	L.A.
XXXXXXXXXX	XXXXXXXXXX	XXXXXXXXXX	....

6. To express observations, experiences, and feelings.

E.C.	L.C.	E.A.	L.A.
__________	__________	__________	__________

7. To take part is an informal exchange of ideas with others; to consult with others in formulating plans.

E.C. L.C. E.A. L.A.

.... XXXXXXXXXX ____________________________

8. To question as a way of learning.

E.C. L.C. E.A. L.A.

____

9. To express one's self in play acting, story telling.

E.C. L.C. E.A. L.A.

____

10. To express one's interpretations in play acting, story telling, poetry, reading, ballad singing, oral reading.

E.C. L.C. E.A. L.A.

..................XXXXXXXXXXXXXXXXX______________________________

11. To make effective use of pitch, stress, facial exoression, and gesture in order to make one's speech more interesting.

E.C. L.C. E.A. L.A.

.................XXXXXXXXXXXXX________________

12. To acquire the ability to present facts, ideas, and concepts in an organized manner.

E.C. L.C. E.A. L.A.

.................XXXXXXXXXXXXX________________

13, To apply the conventions of general American-English Usage, and to put to use whatever functional variety of language is appropriate to the occasion.

E.C. L.C. E.A. L.A.

.................XXXXXXXXXXXXXXXXX__________________________________

II. Listening

1. To listen or to attend to sounds around us.

E.C. L.C. E.A. L.A.

______________XXXXXXXXXXXXXXXX.....................................

2. To discriminate selectively sounds around us.

E.C. L.C. E.A. L.A.

____

3. To listen and follow instructions.

E.C. L.C. E.A. L.A.

____

4. To listen attentively in a discussion without interrupting the speaker.

E.C. L.C. E.A. L.A.

____

5. To acquire facts accurately and with reasonable ease when they are communicated through speech.

E.C. L.C. E.A. L.A.

...............XXXXXXXXXXXXXXX_____________________________________

6. To acquire skills of critical listening: i.e., listening for ideas and supporting data; to avoid being swayed by propaganda.

E.C. L.C. E.A. L.A.

.................XXXXXXXXXXXXXXX__________________

7. To select from listening experiences the ideas which are of significance to the problem at hand, and to tune out the extraneous.

E.C. L.C. E.A. L.A.

..............XXXXXXXXXXXXXXXXXX_________________

8. To change one's own behavior (decision-making, acquisition of concepts, attitudes towards individuals or groups) as a result of effective listening.

E.C. L.C. E.A. L.A.

..............XXXXXXXXXXXXXXXX___________________________________

9. To develop ability to select the level of listening (marginal, appreciative, attentive, critical) appropriate to a given situation and to flexibly apply these different skills implied by the levels involved.

E.C. L.C. E.A. L.A.

..............XXXXXXXXXXXXXXXXXXX________________

10. To cultivate a balanced media diet.

E.C. L.C. E.A. L.A.

____

11. To increase one's listening vocabulary.

E.C. L.C. E.A. L.A.

____

12. To look at the speaker; to try to interpret his facial expressions and other non-verbal signals.

E.C. L.C. E.A. L.A.

..............XXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXX

13. To listen analytically (to content and linguistics) in an effort to improve one's own speech skills.

E.C. L.C. E.A. L.A.

.... XXXXXXXXXXX XXXXXXXXXXXXX XXXXXXXXXXX

III. WRITING

1. To produce neat legible manuscript and cursive writing.

E.C.	L.C.	E.A.	L.A.
__________	XXXXXXX	....	

2. To spell correctly in order to communicate more efficiently

E.C.	L.C.	E.A.	L.A.
XXXXXXXXXX	__________	__________	XXXXXXXXXXXX

3. To improve the quality and precision of one's written vocabulary.

E.C.	L.C.	E.A.	L.A.
	....	XXXXXXX	__________

4. To develop increasing objectivity in revising one's written work.

E.C.	L.C.	E.A.	L.A.
	....	XXXXXXX	__________

5. To develop an awareness of writing styles and forms, including those found in business, in order to apply them in one's own writing.

E.C.	L.C.	E.A.	L.A.
	....	XXXXXXX	__________

6. To improve the precision of one's punctuation and usage.

E.C.	L.C.	E.A.	L.A.
....	XXXXXXXX	________	XXXXXXXXXXX

7. To experiment with individual writing techniques: to be able to break rules intelligently; to learn the rules first and have a valid reason for breaking them.

E.C.	L.C.	E.A.	L.A.
....	....	XXXXXXXX	__________

IV. READING

1. To acquire readiness for reading

E.C.	L.C.	E.A.	L.A.
__________	XXXXXXXXXXXX	....	....

2. To associate a printed word with not only spoken sounds but also meaning.

E.C.	L.C.	E.A.	L.A.
__________	__________	__________	__________

3. To be aware of similarities and differences in reading and speaking.

E.C.	L.C.	E.A.	L.A.
	....	XXXXXXXX	__________

4. To recognize the nature of meaning of what is read: to make of reading a question-asking, problem-solving process; to realize that language suggests more than it says

E.C.	L.C.	E.A.	L.A.
....	XXXXXXXXX	__________	__________

5. To read orally with evidence that one identifies with and understands the material, character, motivation, emotional content, etc.

E.C.	L.C.	E.A.	L.A.
	....	XXXXXXXX	__________

6. To expand one's recognition-vocabulary in quantity and quality

E.C.	L.C.	E.A.	L.A.
__________	__________	__________	__________

7. To acquire and apply correctly word-analysis skills necessary for decoding unfamiliar words

E.C.	L.C.	E.A.	L.A.
__________	__________	__________	__________

8. To read (silently) with ease, fluency, and appropriate speed.

E.C. L.C. E.A. L.A.

XXXXXXXXXXXX ____

9. To know the literary tradition of one's culture and other cultures.

E.C. L.C. E.A. L.A.

.... XXXXXXX ______________________________

10. To develop one's beliefs, attitudes, and concepts on the basis of rich and varied reading experiences.

E.C. L.C. E.A. L.A.

.... XXXXXXXXX XXXXXXXXX ________

11. To read as a leisure time activity

E.C. L.C. E.A. L.A.

____

12. To transfer skills developed in one field of reading to related fields: skimming, scanning, outlining, reference material, and study

E.C. L.C. E.A. L.A.

XXXXXXXXXXX ____________________________

13. To develop ability to select a level of reading (marginal, appreciative, attentive, critical) appropriate to a given situation and to flexibly apply these different skills implied by the levels involved.

E.C. L.C. E.A. L.A.

XXXXXXXXX ____________________________

V. VIEWING

1. To observe various viewing media (stills, films, T.V., montage, and other exhibits).

E.C.	L.C.	E.A.	L.A.
____________	____________	____________	____________

2. To identify the technique of the media observed.

E.C.	L.C.	E.A.	L.A.
....	XXXXXXXXXXXX	____________	____________

3. To recall general and specific techniques of the media observed and to comment on them.

E.C.	L.C.	E.A.	L.A.
....	XXXXXXXXXXX	____________	____________

4. To analyze the techniques of the media observed.

E.C.	L.C.	E.A.	L.A.
	....	XXXXXXXXXXX	____________

5. To conclude that the medium itself is the message or that the techniques of the medium are meaningful.

E.C.	L.C.	E.A.	L.A.
	....	XXXXXXXXXX	____________

6. To evaluate the techniques used in a medium.

E.C.	L.C.	E.A.	L.A.
	....	XXXXXXXXXX	____________

VI. LANGUAGE

1. To express oneself in one's own **language** without fear of ridicule.

E.C. L.C. E.A. L.A.

2. To acquire a classroom dialect (usage) which reflects the commonly accepted regional standard speech.

E.C. L.C. E.A. L.A.

XXXXXXXXX

3. To explore and play with language in order to become aware of language process without formalization. (no memorized definitions)

E.C. L.C. E.A. L.A.

XXXXXXXXX ....

4. To increase vocabulary through experiences, actual and vicarious.

E.C. L.C. E.A. L.A.

5. To recognize and use words of imagery.

E.C. L.C. E.A. L.A.

XXXXXXXXX

6. As they develop writing vocabulary, to use mechanical skills.

E.C. L.C. E.A. L.A.

XXXXXXXXXX

7. To combine words in writing to convey a meaning.

E.C. L.C. E.A. L.A.

8. To recognize and write sentences having two parts, subject and predicate.

E.C. L.C. E.A. L.A.

XXXXXXXXXX ______________________________

9. To be able to use word forms (morphology) which are plurals of nouns, the verb forms, and pronouns.

E.C. L.C. E.A. L.A.

XXXXXXXXXX ______________________________

10. To recognize and use orally and in writing concrete and abstract words.

E.C. L.C. E.A. L.A.

XXXXXXXXXX ______________________________

11. To derive new words from root words.

E.C. L.C. E.A. L.A.

.... ________________________ XXXXXXXXXXXXX

12. To recognize words as symbols and not objects.

E.C. L.C. E.A. L.A.

_____________ XXXXXXXXXX

13. To recognize and use contextual clues to figure out word meanings.

E.C. L.C. E.A. L.A.

____

14. To hear and to recognize the intonational patterns (stress, pitch, juncture) as a part of language.

E.C. L.C. E.A. L.A.

XXXXXXXXXXXXXXXXXXXXXXXXXX ______________________________

15. To discuss the origin or words and the semantics of language.

E.C. L.C. E.A. L.A.

.... ________________________________

16. To discover that language has structure and vocabulary through the study of language in general and English in particular.

E.C. L.C. E.A. L.A.

.... ________________________________

17. To recognize that grammar offers alternative structural patterns (transforms)

E.C. L.C. E.A. L.A.

.... ________________________________

18. To purposefully rearrange words into various sentence patterns and to use these patterns.

E.C. L.C. E.A. L.A.

____

19. To understand that the study of grammar has humanistic as opposed to pragmatic transfer.

E.C. L.C. E.A. L.A.

.... ________________________________

20. To recognize and use certain language usage appropriate to given social, geographical, and cultural levels.

E.C. L.C. E.A. L.A.

.... XXXXXXXXXXXX ________________________________

21. To be aware that the structure of language (syntax) is described by various grammars and that these descriptions are not the language.

E.C. L.C. E.A. L.A.

.... ________________________________

22. To seek and use vocabulary words in order to express oneself concisely, clearly, and aesthetically. (no vocabulary lists to be memorized)

E.C.   L.C.   E.A.   L.A.

....   XXXXXXXXX   ____________________________

23. To recognize that words, or words in just a position, have varying effects in certain contexts and to use such words.

E.C.   L.C.   E.A.   L.A.

....   ____________________________

24. To be aware that language is in a constant state of change and to explain language in the light of its history.

E.C.   L.C.   E.A.   L.A.

XXXXXXXXX   ____________________________

SPEECH

SAMPLE INSTRUCTIONAL OBJECTIVES

Background Information on Speech

THE IMPORTANCE OF SPEECH

Speech is the chief means by which human society is welded together. One need spend only a short time in a country using an unfamiliar language to realize how paralyzed human relations become without speech. From infancy on, speech is for most of us one of the most frequent behavior patterns. But what we do often we do not necessarily do well. There is evidence all about us of ineffective speech, of failure to communicate adequately, or of failure to understand spoken communication. These ills are far more than matters of a lack of correctness; they are failures of spoken language. In any scheme of education it would seem that communication by speaking would have a high priority, but such is not the case. In American education today, despite some notable exceptions, the major time, effort, and reward are given to silent reading, with speaking left far behind. It will be a concern of this guide to indicate ways in which instruction in speaking can be given greater significance and attention in the general growth of language skills in children and youth.

SPEECH BACKGROUND

The ability to communicate springs in part from the conviction that one has something to communicate. Rich experiences beg to be shared, and it is a joy to write or tell about significant events. On the other hand, the child of deprived background and limited experience may feel that he has nothing to say. Furthermore, the speech used in his home may be of the non-enriching type, consisting mainly of unimaginative words and the simplest of sentences. Every effort should be made to encourage such a child to share his experiences and to cultivate his speaking skills.

We have come to realize that the child who has been read to has an easier time learning to read than the child who doesn't grasp that the printed page can tell him something. We must realize also that the child who has not experienced the beauty of the written word may have a great deal of difficulty appreciating more involved speaking and writing processes. The teacher must consider an awakening in this area as a basic goal in speech instruction.

SPEECH IS A FORM OF BEHAVIOR

Learning to speak involves a progression of physical and mental skills. Like other forms of human behavior, it requires disciplined study. The basic principles governing the discipline of speaking are:

- * Recognition of the nature and purposes of communication
- * Knowledge of the physical production of speech sounds
- * Appreciation of the bodily accompaniments of speech (gesture, stance, bodily movement)
- * Awareness of the social functions of speech

These principles are not absorbed unconsciously. They require instruction by teachers who have been given at least basic training in the fundamentals of speech.

SPEECH GROWTH IS CONTINUOUS

Attention to the following aspects of speaking, accompanied by training and practice, can assure teachers of the continuous growth of students in their command of spoken English:

*Vocabulary. Words are the basic units of spoken language. Experiences of home, school, and community provide the opportunity for an ever-expanding vocabulary. But command of words, except in limited numbers, does not arise by itself. Children need to be led continually to recognize new words, to relate them to context, and to practice their use in purposeful communication. Ideally each child should have an opportunity to speak briefly and to use new words every day. Conscious encouragement by teachers can do much to expand vocabulary.

*Voice. Many children need sympathetic guidance in developing a good speaking voice. Pitch should be brought within a reasonable range and volume adjusted to the class group. Frequent practice in choral reading and speaking can allow the teacher to note and correct voice deficiencies of individual pupils without the embarrassment of a solo performance. Since boys' voices change with adolescence, they need readjustment of pitch and volume in junior high school and early senior high school years. Great tact is required in helping such students.

*Bearing. Standing easily and gracefully before others is difficult for children and is a particular problem for young adolescents. Much of their reluctance to speak before a group arises from this factor. From the primary grades on, every possible opportunity should be seized to make appearance before others a natural classroom situation. Children should take it for granted that they will perform before their fellows as pantomimists, oral readers, actors in impromptu plays, makers of oral reports, and expressers of ideas. Where such experience is habitual, much uneasiness will disappear. By private conference the teacher can help an awkward child assume a better posture, use his hands more freely, and acquire relaxation before a group.

*Planning. Children's speaking progresses from the utterance of a few scattered ideas to the presentation of a well-planned, organized discourse. This progression seldom happens by accident. Therefore, training in organization is an important factor in the growth of speaking. It begins with the child's arranging a few items he wishes to express in an order which he deems best for his purpose. The second stage is the formation of a brief outline on paper to allow the speaker to present his ideas in an order which he has planned in advance. The culmination is the highly organized outline of a prepared speech in which a central idea is supported by properly subordinated contributing ideas. The latter stage is for mature students only; in general, a simple card outline will suffice.

*Usage. While all spoken language of children and youth tends to reflect patterns of speech learned in the home and the community, speaking in class will be conducted in the school dialect, namely, informal standard English. Informal standard English may vary from one region to another and at any rate, represents a very wide range of speech forms depending on the speaker's background and his speech needs in a particular situation. An important aspect of education in speaking is familiarizing children with the forms of speech desired in the classroom, with much oral practice to establish both hearing and speaking. Indeed, this aspect of usage training is valuable to both speaking and writing, since many of the so-called errors of composition are simply written forms of substandard speech.

*Sentence patterns. Oral sentences are much more loosely constructed than written sentences. Nevertheless, there is a definite growth in spoken sentence patterns which marks the experienced speaker over the beginner. Young children often get into "mazes," which are confused patterns they cannot complete. An illustration: "This boy, he didn't understand this man, well, so he, I mean the man, took and ...." This kind of pattern confusion can be reduced by helping students make shorter statement units and avoid vague references like "this boy, this man," etc. Thinking sentences before speaking them also tends to improve spoken sentence structure. Learning to begin sentences with clear, unmistakable subjects is another aid. There is no need to make speech sound like written English. Speech can be free and informal, but expressed in those simple patterns of the English sentence which avoid confusion of structure and reference.

*Audience response. Very often, schoolroom speaking practice becomes a dialogue between pupil and teacher. The wise teacher will direct the pupil's speech to his fellow students and will expect critical but friendly listening. When possible the teacher should retire to the audience, training pupils to conduct the speaking exercises as well as participating in them. The teacher will help each pupil become aware of his audience, learn

learn to speak to it, and become sensitive to its reactions. As the speaker learns to direct his remarks to a live audience, he will increasingly recognize how he is "getting across." His own desire for success is the best motivation.

In the evaluation of student speakers, it is wise to limit the criticism of the audience to matters of content and effectiveness of presentation. Corrections of usage, posture, and gestures, being personal in nature, are better left to the teacher. In some cases a private conference with the student is better than public criticism. Nevertheless, most pupils can be trained to accept correction in a good spirit, even when it is made publicly.

One of the important aspects of speech is the observation of certain courtesies between speaker and listener. Many of these can be taught indirectly by the teacher in his own speaking to students as individuals or as a class. Preserving the dignity of the individual, no matter how young, refraining from unnecessary interruption of a speaker, using courteous terms when addressing students (even when one is provoked!) and encouraging the expression of independent views are important courtesies of speaking. It is of little use to teach as lessons what one violates in practice.

*Teacher's own speech. The previous considerations should make evident the extreme importance of the quality of the teacher's own speech. He should by every possible means cultivate a pleasant, quiet speaking tone, free of tension and irritation, and so pitched as to be suitable to his physique. He will articulate with precision, paying particular attention to crisp consonants. He will guard against careless or inaccurate pronunciations. Furthermore, he will examine his own English usage, to be sure that he sets for his students the pattern of informal standard English of the region in which he teaches. The teacher's attention to these details goes a long way toward developing effective oral communication in his classroom.

From: English Language Arts In Wisconsin, Department of Public Instruction, Madison, Wisconsin, January, 1968, p. 159-161.

Sample Performance Objectives for Late Adolescence (16-19 years old)

The Pasco County English Language Arts program objectives listed in the preceding section have been translated into sample performance objectives, giving an example pre-assessment activities, the learning opportunities or activities, the materials which might be needed, and evaluation techniques which may be used.

The following format is suggested by the writing committee for teachers to use in setting up performance objectives based on Pasco County English Language Arts program objectives:

(1) program objective:

(2) emphasis of program objective at this level:

(3) pre-assessment: to find out if students are already performing in this area or at what level they are performing.

(4) example of an instructional (performance) objective at this age level.

(5) learning opportunities or lesson plans which will give students the opportunities necessary to learn to perform.

(6) approximate time it would take for the lesson plan.

(7) evaluation: How will you know when the student can perform:

Level 1 - Minimum
Level 2 - Intermediate
Level 3 - Maximum

LATE ADOLESCENCE (16-19 years old)

I. Speaking

1. Program Objective: To speak informally before a peer group.

Emphasis: Example of strong program emphasis for late adolescence.

Pre-Assessment: The teacher has observed that students interaction indicated a lack of willingness for most students to talk before their peer group.

Example of an instructional (performance) objective for this level

The student will give a 3-5 minute impromptu talk before the class or section of a class on a randomly chosen subject.

Learning Opportunities: (a) The teacher will furnish a box containing slips with suggested topics (students will write the topics). The students will select a topic and give an impromptu talk in front of the class or a smaller group if the teacher feels this would be easier for the child. (b) The teacher will divide the class into smaller groups and furnish each group with a particular problem to be solved (what the group thinks of a particular film or book just read, etc.). The teacher will select a group member to represent the group and report the group reactions to the class. (c) In the case of a child who has great difficulty talking before a class, the teacher should ascertain an area of special competence or interest which the child may have and work this into a plan whereby the student will talk about this. Such a plan would be simply to bring this subject up in a class discussion and ask the child about it.

Time: two class periods for (a), two class periods for (b), as needed for (c)

Evaluation: Teacher Observation: (1) The student speaks before his peer group. (2) The student speaks with clarity. (3) The student uses a logical sequence of expression.

2. Program Objective: From the beginning to be talking before trying to read.

Not applicable to Late Adolescence.

3. Program Objective: To speak spontaneously and easily with and before others.

Emphasis: Strong program emphasis for late adolescence.

Pre-Assessment: The teacher has noticed that when students are working in groups some students are reluctant to discuss the given problem with a group and some are reluctant to particpate at all.

Example of an instructional (performance) objective for this level:

In a small group situation the student will participate in discussion as a working member of that group with the intent of helping to solve the given group problem.

Learning Opportunities: (a) Students will be divided into groups to discuss a common problem. (some examples: writing a group theme, discussing something that the students have read, discussing a panel report they will give, writing a skit they will present, etc.) (b) For that child who does not interact in the group, the teacher should find some role of responsibility to give him, such as looking up information needed by the group or appointing him the leader of the group.

Time: for a and b: two class periods

Evaluation: Teacher Observation: (1) The student is interacting with others in the group. (2) The student has a role in the group. (3) The student is contributing something positive.

4. Program Objective: To enunciate clearly distinguishable phonemes.

Emphasis: Receives little emphasis for late adolescence.

Pre-Assessment: The teacher has noticed that when most of the students are speaking before a group they tend to mumble.

Example of an instructional (performance) objective for this **level**:

The student when giving a talk before a group will enunciate clearly.

Learning Opportunities: The teacher will record each student speaking, and he will have each student listen to himself speak. The teacher and student will evaluate the enunciation in the talk. The student will re-tape the same talk attempting to correct the enunciation. The student will give this talk before a group.

Time: (a) If a language laboratory, either portable or in a separate room, exists, it would take approximately four class periods. (b) If a language laboratory does not exist, each child should be given the opportunity to do this during the school year as it would fit in with other language arts activities.

Evaluation: Teacher Observation: (1) When speaking before a group the student enunciates clearly.

5. Program Objective: To project and modulate appropriately.

Emphasis: Receives litte emphasis for late adolescence.

Pre-Assessment: Teacher Listening: The teacher has noticed that students tend to whisper when speaking before a large group and shout when speaking to smaller groups.

Example of an instructional objective (performance) for this level:

When a student speaks before a class or a group, the student will modulate his voice in accordance with the size of the group.

Learning Opportunities: Given any class discussion, the teacher will point out to the student if voice modulation needs improvement. The teacher will do the same in any small group discussions.

Time: As needed in various speech activities

Evaluation: (1) During speech activities the student will modulate his voice appropriately.

6. Program Objective: To express observations, experiences, and feelings.

Emphasis: Strong program emphasis for late adolescence.

Pre-Assessment: Teacher Observation: the teacher has noticed that students when attempting to express their feelings and thoughts about something do so awkwardly or not at all.

Example of an instructional (performance) objective for this level:

Given a montage, a poem, a novel, a film, a recording, etc., the students will express verbally and clearly their observations, experiences, and feelings.

Learning Opportunities: Present the student with varied stimuli (something to interest the student). The best stimuli are often furnished by the students themselves: for example, a subject spontaneously raised, a popular record brought in, an article read, a movie seen, etc. The teacher might furnish the stimuli: films, articles, literature, records, etc. After the presentation, there should be a discussion centering around students' observations, feelings, experience, etc.

Time: This is done throughout the year to fit in with other language arts activities. At any one time the activity should not go beyond thirty minutes.

Evaluation: Teacher Observation: (1) The teacher should see that all students are contributing verbally their observations, experiences, and feelings. (2) Students use more specifics in describing their observations, experiences, and feelings. (3) Students are able to make generalizations based on their observations, experiences, and feelings.

7. Program Objective: To take part in an informal exchange of ideas with others; to consult with others in formulating plans.

Emphasis: Strong program emphasis for late adolescence.

Pre-Assessment: Teacher Observation: the teacher has noticed that students enjoy reading literature when they can exchange ideas about what they have read and formulate plans together. Also, the teacher has noticed that students do have problems in discussing and formulating plans.

Example of an instructional (performance) objective for this level:

Having read a Shakespearean play, the students will discuss the play in a small group and create a skit which would project the theme of the play in modern language.

Learning Opportunities: The students will choose a Shakespearen play to read. The class will be divided into groups according to the play chosen. Each group will discuss the play as the students in that group are reading. After having read the play, the group will decide on the theme of the play and write a skit projecting the theme into modern times. The students should be allowed to meet in their small groups to discuss and plan. The teacher should rotate around and act as a consultant to each group.

While this is going on, the class should be reading a play with the teacher guiding them through. A good recording or tape of the play should be played or perhaps a film shown of the play. While this is going on, this will give the students time to read their individual plays.

If the teacher can obtain tapes or recordings of the various plays being read so that each group can hear these, this will help the students' comprehension of the play being read.

Time: The entire unit of which this activity is a part would take approximately 4 weeks.

Evaluation: (1) The student will participate in the exchange of ideas (2) The student will cooperate with group planning. (3) The student will incorporate others' ideas with his own to create a plan.

8. Program Objective: To question as a way of learning.

Emphasis: Strong program emphasis for late adolescence

Pre-Assessment: Teacher Test: Teacher tests students on their ability to point out half truths in advertisements and newspaper articles.

Example of an instructional (performance) objective for this level:

Having read three versions of the same news item, the students will question to determine which version or combination of versions could be more accurate.

Learning Opportunities: The teacher will distribute copies of three versions of the same news item. The students should be given time to read the three versions and compare them. The teacher should have the students determine what questions must be asked to decide what aspects of the versions are more accurate.

Time: one to two class periods

Evaluation: (1) The student is able to identify loaded or colored words (2) The student is able to identify faulty logic (3) The student is able to summise the slant of the article.

9. Program Objective: To express one's self in play acting, story telling.

Emphasis: Strong program emphasis for late adolescence.

Pre-Assessment: Teacher Observation: Students are self-conscious and have difficulty in self-expression.

Example of an instructional (performance) objective for this level:

Given a role to play, the student will act it out.

Learning Opportunities: The teacher should create a role-playing situation. For example: setting: a meeting of a committee during a school day which is being held in order to select an officer from the four people who are meeting. This officer will start a movement toward the creation of a new school club. There are two boys and two girls. One of the boys is meeting in order to kill class time. He is not concerned with who will win. He wishes to prolong the meeting as long as possible. The other boy is harboring a grudge against one of the girls at the meeting. He once asked her for a date, and she turned him down. The girl who turned this boy down wants very much to get the office. She is in a very selective school club and needs this office in order to win more points for her club. The second girl has had a crush on the fellow who is trying to prolong the meeting. She has been trying her best to get this fellow to ask her out.

The teacher should give each role player a card describing the situation and what role each will have in the situation. The players should read the cards and be given a few moments to absorb the role. The players are not to let one another know what is on the card. They are to act out the intentions of the feelings and thoughts without directly saying what is on the card. At the end of the role playing, each player will read what is on his card.

Time: This could be used according to need and in different situations. At any one use, for four students, it would take one class period.

Evaluation: (1) Student expresses himself using words (2) The student expresses himself using appropriate expressions (3) The student is able to project emotions

10. Program Objective: To express one's interpretations in play acting, story telling, poetry, reading, ballad singing, oral reading.

Emphasis: Strong program emphasis for late adolesence.

Pre-Assessment: Teacher Observations: Students are reading in a monotone.

Example of an instructional (performance) objective for this level:

The student will select a poem of his choice and interpret the poem through a reading.

Learning Opportunities: The student is given time to go to the library to find a poem of his choice. The teacher should act as consultant and guide in the selection of the poem. The student should be given ample time to prepare the reading. Perhaps, it would be wise to have the class divided into groups so that students can practice with one another. The teacher will give class time for students to read the poem of his choice.

Time: The teacher should make sure that he spaces this activity with others. Perhaps three or four students may do their reading in one class period.

Evaluation: (1) The student explains to the teacher the intended interpretation of the poem. (2) The student reads the poem with appropriate feeling (3) The student reads the poem with appropriate facial and body gestures.

11. Program Objective: To make effective use of pitch. stress, facial expression, and gesture in order to make one's speech more interesting.

Emphasis: Strong program emphasis for late adolescence.

Pre-Assessment: Teacher Observation: The teacher has observed that the students speak in a monotone.

Example of an instructional (performance) objective for this level:

Having heard a recording or tape of a monotone speaker, the student will re-interpret the speech using pitch, stress, facial expression, and gesture.

Learning Opportunities: The teacher will supply a recording of a speech. The students will listen to the recording. The teacher will then pass out a copy of the speech, and the students will again listen to the speech, making notations on the copy where they thought emphasis should be, etc. The student should be given time to practice the speech, either in groups or at home.

Time: The teacher should make sure that he spaces this activity with others, perhaps allowing for three interpretations each class period. The speech chosen should be no longer than five minutes.

Evaluation: (1) The student will explain to the teacher his intended interpretation. (2) The student will read the speech with appropriate vocal feeling in accordance with his intended interpretation. (3) The student will read the speech using appropriate facial and body gestures.

12. Program Objective: To acquire the ability to present facts, ideas, and concepts in an organized manner.

Emphasis: Strong program emphasis for late adolescence.

Pre-Assessment: Teacher Observation: students have difficulty explaining a concept in an organized manner.

Example of an instructional (performance) objective for this level:

The student will give a formal speech (the subject of which is related to literature or other work being done) before the class.

Learning Opportunities: The student should be allowed time to go to the library to look up information in order to prepare his speech. The speech will be related to whatever topic is being studied. The student, with the teacher's guidance, will write an outline of the speech. The student and the teacher should discuss what the student's presentation should be like. The student is then given time to give his speech before a group.

Time: The teacher should make sure that he spaces this activity with others. There should be no more than three five minute presentations in one class period.

Evaluation: The teacher should devise a check sheet which would have listed the ingredients of a well organized speech. The student and teacher should discuss the sheet after the speech is given to find the strong points and weak points of the speech. (1) The student gives a speech with some type of organization (2) The student gives the speech with appropriate voice and body gestures (3) The student gives a speech which shows originality.

13. Program Objective: To apply the conventions of general American-English Usage, put to use whatever functional variety of language is appropriate to the occasion.

Emphasis: Strong program emphasis for late adolescence.

Pre-Assessment: Teacher Observation: students do not know how to vary their speech patterns to meet the social occasion.

Example of an Instructional (performance) objective for this level:

The student will deliver a three minute talk with two different audiences in mind.

Learning Opportunities: The teacher will give a lesson on different American-English usage. He will play a recording to show the speech patterns one uses in the classroom, in the hall ways, to parents, to teachers, etc. He should then have the students prepare two three minute talks. One of the talks should be made pretending that the audience is made up of one's peer group; the other should be made pretending that the audience is made up of P.T.A. members. The subject should be the same. The points made should be the same. The language should be changed to meet the occasion. The teacher should allow time for the speeches to be practiced. He should then allow the students to deliver both with a short pause between each speech.

Time: The teacher should make sure that he spaces this activity with others. There should be no more than four presentations in one class period. This can easily be done if the subject matter of the speeches is closely related to something which will be read, or perhaps a film which will be shown.

Evaluation: Before the speeches are given, the teacher and class should decide on a check sheet which could be devised to reflect whether or not the talk given is communicating with the given or intended audience. The audience (class) should be allowed to evaluate, using the check sheet. Level 1: The student is able to present the subject matter for the occasion. Level 2: The student's presentation (voice, body movements) is appropriate to the occasion. Level 3: The vocabulary and usage are appropriate to the occasion.

LISTENING

SAMPLE INSTUCTIONAL OBJECTIVES

Background Information on Listening

The teaching of listening is the single most neglected area in the teaching of English, and to consider it separately from the teaching of speech skills is to subvert the whole process of normal human communication, which, after all, depends for its efficacy in the fundamental fact of there being someone responsive at "the other end." Yet, English teachers routinely disregard this aspect of oral communication, perhaps because they have had no professional training, perhaps because they believe it impossible to teach someone how to listen more efficiently. In the absence of specific criteria, teachers all too easily assume that a student is listening if he is not sleeping or causing trouble. Of course, he may be daydreaming or, in more advanced cases, preparing his own comment to the initial part of the speaker's comments, utterly disregarding the latter's development of an initial thesis. One unfortunate aspect is that the whole problem of listening has somehow been equated with a disciplinary mode or with good manners in general. Moreover, the exigencies of our own time inveigh against careful listening, since so much information, opinion, and pure propaganda in oral form assails our ears that determination of what is important is a necessary preliminary to respectful attention. Discrimination is, however, as much a part of other aspects of instruction in language as it is in listening.

Kinds of Listening

Generally, there are three kinds of listening: appreciative, evaluative, and systematic. In appreciative listening, most directly associated with aural responses to music and the sound of poetry, the demands upon the sensory apprehension of the listener are paramount; he is expected to absorb but not necessarily to evaluate. In evaluative listening, the alert listener is particularly attuned to the tone, semantic play, logic (or lack of it), and rhetorical devices of the speaker; the latter may be moving him to vote a certain way or to otherwise participate in some action, such as the buying of a certain kind of soap or the agreeing to the theme of a lyric poem. In systematic listening, a member of the audience seeks the purpose and organization of information presented to him in a presumably objective fashion; the clearest example of such listening is the student as notetaker of a lecture. In a special sense, for the college student what the eminent authority speaking before a group of five hundred sophomores thinks is important is important, since a question concerning it may appear on the next examination. At least for the sake of college preparation, many students in the secondary school should be prepared in the skill of listening efficiently. In the light of all of these implications, it is not surprising that the Curriculum Revision Committee of the National Council of Teachers of English has recently laid great stress on the full dimension of verbal communication, including listening as a natural concern.

Nor are recent developments the only index of the importance of listening. As long ago as 1929, Paul T. Rankin in Proceedings of the Ohio State Educational Conference, 1929 pointed out that of the total time involved in communication 45 percent is devoted to listening, 30 percent to speaking, 16 percent to reading, and 9 percent to writing. The irony of the situation in language arts teaching, then, is that the skill most frequently exercised in ordinary, everyday communication is the one most neglected instructionally.

Such a paradoxical situation may not prove so strange, however, if improvement in listening is in fact incorporated into classroom activities designed to promote proficiency in speech. Yet studies into the efficiency of the lecture method of transmitting information (i.e., that involving systematic listening) persistently show not only that lecture methods need to be improved but that inefficient listening is a prime factor in the poor retention of knowledge.

If listening inefficiently is to be attacked directly, how can it be integrated and considered within the framework of a unit that is starkly designated a speech unit? What kind of objectives may be established realistically for incorporation into the English program? How may a teacher best alter the habits that lie at the base of poor listening?

Traditionally, schools have formulated the following five objectives for the teaching of listening skills:

1. The appreciation of listening as an important skill
2. The attack upon slovenly listening habits acquired to date
3. Direct instruction in the basic skills necessary for at least adequate listening
4. Extension of listening experience, both in number and in kind
5. Articulation of definite listening assignments with assignments in speaking, reading, and writing.

Considering the pervasiveness of the listening process, the real question after the consideration of the broad objectives above is not whether there will be listening activities--since there inevitably must be a preponderance of them, however unconscious the teacher may be of their nature--but whether a direct instruction approach will be taken toward improving them.

Perhaps the most sensible initial step is to define the problem of inefficient listening more precisely. According to one authority, the following are the ten worst problems in listening.

1. Condemning a speaker's subject as uninteresting before analyzing its values in terms of one's own future welfare.

2. Criticizing the speaker's delivery instead of concentrating on his message.

3. Preparing an answer to a point, or a question about a point, before comprehending the point.

4. Listening only for facts.

5. Wasting the advantage of thought speed over speech speed.

6. Tolerating or creating distractions which needlessly impair listening efficiency (Hearing disability, speaker inaudibility, noisy neighbors, poor ventilation.)

7. Faking attention to the speaker.

8. Permitting personal prejudices or deep-seated convictions to impair one's listening comprehension.

9. Avoiding listening to difficult expository material.

10. Trying to take notes in outline form in every instructional speaking situation.[3]

Approaches to Teaching Listening

The first kind of approach to the teaching of listening could be the most direct. In a defined unit on listening, the teacher could point up the importance of listening, indicate what is most necessary for efficient listening, and set up drills and tests to measure students' progress in assimilating and organizing information, if not in analyzing emotional appeals or in appreciating verbal style. There is no question but that such an all-out attack on the neglected skill would produce some beneficial results, but the same difficulties that plague the unnatural isolation of one language activity from another are present here, threatening to vitiate the instruction. Another way of implementing direct instruction in listening would be through the use of the recent technological aids incorporated in a "listening laboratory"; there seems little doubt that, given the nature of the skill, programed instruction involving tape recorders, phonograph records, and periodic objective tests will soon be widely available from publishing houses. Facilities comparable to those of language laboratories will no doubt be part of the equipment built into most new high school buildings for use not only as listening laboratories but also as reading laboratories, particularly for remedial students.

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[3] Ralph G. Nichols, "Listening Instruction in the Secondary School," Bulletin of the National Association of Secondary School Principals, Vol. 36 (May, 1952) pp. 158-174. Copyright: Washington, D.C.

In the ordinary English classroom today, however, it seems far more realistic to assume that the teaching of listening can be integrated with the teaching of speech. Much has been made, for example, of the responsibility of the speaker to his audience but relatively little has been said about the audience's reciprocal duty. In many instances of evaluating oral communication, teachers seem to feel that if there is an evident lack of communication between speaker and audience, the fault lies wholly with the former. (A notable exception to this bias is made, however, by the college teacher when, after grading a disappointing set of objective tests based on his lectures, he leaps to the consoling conclusion that his class is made up of uncomprehending clods.)

The teaching of good listening skills can go on concurrently with the teaching of speech skills. One of the more obvious approaches is the matter of guided feedback. Comparisons can be made between the speaker's written specification of his main idea and the listeners' definition of that thesis. Comparison can be made between the speaker's written outline and what the audience perceives. One teacher has effectively initiated the latter approach by using an overhead projector to illuminate the speaker's main outline as he speaks to the class. In another, more sobering experiment, students at the University of Chicago's Laboratory School provided an immediate check on the speaker's efficiency by pressing individual buttons on their desk, indicating on a lighted "traffic board" behind their backs and visible to the speaker how well he was communicating. (A green light meant "continue", a yellow light, "slow down", and a red light, "stop and go over it again"; when the traffic board was mostly red, the speaker made a decided change in the pace of his lecture.) Another, more homely device would be the use of a checklist for listeners, one comparible to but more limited than the speaker's checklist described earlier. Another device is to assign one of the better students to make a speech reviewing the principal concepts of a unit on the day before an important test is to be given. Also, much can be gained from the playing of a professional recording of a literary work or a great speech--if students are given specific oral or written directions as to what to listen for principally. Still another approach is to assign different sections of the class to listen for different aspects of a speech (e.g., voice, gesture, striking language, etc.).

Behind the rationale of integrating listening activities with speech activities lies the need for reinforcing the axiom that communication is a two-way street. So important is this principle that it would seem patently unrealistic to attempt to teach listening skills over only one or two years of the entire high school English program. In programs where responsible listening is sensibly and systematically stressed, there is likely to be, incidentally, considerably less frustration over discipline problems which so frequently stem from the students' awareness that they are not expected to participate actively when a teacher or another student is speaking.

What little research there has been in the area of listening has yielded encouraging results. There seems every reason to believe that instruction focused, either directly or indirectly, on increasing listening proficiency does produce better listeners. Moreover, it seems clear that listening ability may be measured objectively. The source of research studies in listening is indicated in the Selected Reference on page 26.

If listening is an important skill in language activity and if it can indeed be taught, surely it should receive a respectable emphasis in any English program. Probably more direct work on listening skills should appear early in the English program, but there may well be sufficient reason to schedule instruction in listening in the twelfth grade for those seniors who will soon be sitting in the lecture halls of colleges and universities. That much needs to be done in this area is plain. If Americans are justly accused of rapid-fire, spontaneous speech generally labeled as sloppy, the repetition and visual stimuli so characteristic of television commercials are perhaps the clearest index of the state of listening in our time; clearly, those who are so committed to believe that listening is much more than just a matter of paying attention, the "sloppy" listening habits of their students deserve as much attention as "sloppy" speech.

From - Paul O'Dea, "The Teaching of Speech Skills," The Curriculum in English, Science Research Associates, Inc., Unit IV, p. 19-23.

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Level 3 - Maximum

LATE ADOLESCENCE (16-19 years old)

II. Listening

1. Program Objective: To listen or to attend to sounds around us.

Emphasis: Little program emphasis for late adolescence.

Pre-Assessment: After having played a recording, the teacher observed during class discussion that students did not hear different sounds.

Example of an instructional (performance) objective for this level:

Given a recording of different sounds, the student will interpret these sounds and give his interpretation in a class discussion.

Learning Opportunities: The teacher will play a recording, that has a range of sounds. Examples: the Iron Butterfly's "En a Gadda Davida," Beatle's "The Magical Mystery Tour".

The teacher would open the discussion by asking the students what impressions he had of the sounds in the record. The purpose of the discussion is for the teacher to gain information as to what the student is hearing. The discussion should be open ended.

After the discussion, the record should be played again so that the students may listen to those sounds they did not hear the first time.

Time: one class period

Evaluation: (1) The student will comment on the sounds he hears after the first recording. (2) The student will comment on the sounds he hears when the recording is replayed and note the sounds he did not hear the first time. (3) The student will evaluate the effectiveness of the sounds heard.

2. Program Objective: To discriminate selectively sounds around us.

Emphasis: Strong program emphasis for late adolescence

Pre-Assessment: Teacher Observation: When working in groups, students tend to pay attention to other groups.

Example of an instructional(performance) objective for this level:

Given group work or activities with a classroom situation, each member of a given group will listen to the procedings of that group and not to the groups around him.

Learning Opportunities: After having read a short story (the same one or stories which various members chose to read), the class is divided into groups to discuss what they read. While they are in group discussion, the teacher will rotate around the room reminding those who are attending to other group business to listen to what is going on in his own group. The student who has a difficult time participating with his own group should be given a role of responsibility which would force him into group interaction.

Time: one class period in connection with regular activity

Evaluation: Teacher Observation: (1) all students are attending to group business.

3. Program Objective: To listen and follow instructions.

Emphasis: Strong program emphasis for late adolescence

Pre-Assessment: Teacher Observation: students do not follow directions when doing assignments.

Example of an instructional (performance) objective for this level:

The student will complete an assignment correctly after given verbal directions by the teacher.

Learning Opportunities: The teacher will give verbal directions on the format for a writing assignment. The students will write the assignment in accordance to the directions given and turn it in. The teacher will evaluate the assignment for the format as well as other points; however, if the format is not in accordance to the directions given, the student should do the assignment again before further evaluation takes place.

Time: one-two class periods

Evaluation: (1) The student's writing shows evidence of having followed the verbal directions with one-hundred per cent accuracy.

4. Program Objective: To listen attentively in a discussion without interrupting the speaker.

Emphasis: Strong program emphasis for late adolescence

Pre-Assessment: The teacher observes that students interrupt one another when in discussion.

Example of an instructional (performance) objective for this level:

During a class discussion, each student will wait until the speaker finishes what he is saying and be able to summarize what the speaker said before entering the discussion.

Learning Opportunities: The teacher will lecture on the importance of waiting until one is finished talking before entering in on the conversation. A very important point in this process is to listen to all that the speaker says before commenting.

The teacher should then start a discussion on a topic which is being studied: a literary subject, a thematic subject, etc. After a person speaks, the person who next wants to enter the conversation must first summarize what the speaker said before adding to the conversation. After his addition, the person who wants to join in the conversation should first be able to summarize what the speaker before him had to say.

This activity would best take place when chairs or desks are placed in a circle and everyone is able to see one another.

Time: one class period at any given time; however, the teacher may want to repeat this process as needed.

Evaluation: (1) The student is able to enter discussions without interrupting the speaker. (2) The student is able to summarize what the preceding speaker said before adding. (3) The student's addition should be pertinent to the conversation.

5. Program Objective: To acquire facts accurately and with reasonable ease when they are communicated through speech.

Emphasis: Strong program emphasis for late adolescence.

Pre-Assessment: Having looked at students' notes the teacher recognizes that students often worry about irrelevancies in note taking and overlook the main points of a lecture.

Example of an instructional (performance) objective for this level:

The student will take accurate notes (notes which reflect the main points of a given lecture) while a student or teacher is presenting a lecture in class.

Learning Opportunities: The teacher will explain methods of taking notes. The main emphasis here should be on finding the main points of any given talk. The usual format of a given talk should be discussed: introduction, body, conclusion. However, discussion of those talks which do not follow this usual format should follow. How does one take notes on a talk which is rambling?

With the guidance of the teacher the students should decide on what guidelines to follow when listening to a talk and taking notes. (The students should reason this out during a discussion; no list or guideline should be given to them before hand.)

The teacher should play a recording of a lecture. Students should take notes on the lecture. After this is completed a discussion should follow as to what the main points of the lecture were. Again, the conclusions should come from the students; the teacher guides the discussion.

After the discussion, the tape should be played again so that students may hear points they missed.

A new tape should be played and students should take notes on this lecture. The notes will be collected at the end of the lecture.

Time: two class periods.

Evaluation: (1) The student uses a code which can be read. (2) The student has written down the main concepts of the speech (3) The student has elaborated on these main points.

6. Program Objective: To acquire skills of critical listening: i.e., listening for ideas and supporting data; to avoid being swayed by propaganda.

Emphasis: Strong program emphasis for late adolescence.

Pre-Assessment: Teacher Observation: students indicate a susceptability to propaganda and faulty reasoning through verbal and written responses to various speeches.

Example of an instructional (performance) objective for this level:

Having listened to a speech (argumentative), the student will recognize invalid reasoning, e.g. hasty generalizations and misinterpretations of facts.

Learning Opportunities: The teacher or student will deliver a speech in which he deliberately distorts the truth and arrives at illogical conclusions; students listen to the speech.

After the speech is over, there should be a class discussion concerning the speech. Students should be allowed to pick out the illogical conclusions and faulty reasoning. Why are they so? What conclusions would they have from the facts given? How do they know this is faulty reasoning?

With teacher guidance, the students should decide on what they should listen for in a speech, how they would be able to recognize propaganda as such.

The teacher should play a tape of a speech which deliberately distorts the truth and arrives at illogical conclusions.

The students will write a criticism of the speech with specific references to illogical reasoning.

Time: 2-3 class periods.

Evaluation: (1) The student can select the main ideas of the speech and select the supporting data for each idea. (2) The student can note the faulty reasoning. (3) The student can criticize and evaluate the entire speech.

7. Program Objective: To select from listening experiences the ideas which are of significance to the problem at hand, and to tune out the extraneous.

Emphasis: Strong program emphasis for late adolescence.

Pre-Assessment: Students have demonstrated acceptance of extraneous and irrelevant facts through their reactions to others in various oral discussions.

Example of an instructional (performance) objective for this level:

During an oral debate, students will reject irrelevant facts and comments and concentrate only on pertinent ideas.

Learning Opportunities: The student will participate in a classroom debate on the controversial topic of capital punishment. The student will not research the topic but debate it in accordance to what he "knows" about it.

The other students will be instructed to listen to the debate and jot down those facts they believe are relevant and those which they believe are irrelevant.

After the debate, the teacher should lead the class in a discussion as to what the students heard and what notes they took. How did they determine what was relevant and was not? Students should set their own guidelines for determining this.

They should then hear another debate, again jotting down notes as to what they believe to be relevant and what they believe to be irrelevant. The notes should be collected at the end of the debate.

Time: two class periods

Evaluation: (1) The student has selected relevant points in the debate. (2) The student can explain and substantiate why he believes these points are relevant and/or irrelevant. (3) The student can evaluate the effect of using relevant vs. irrelevant points.

8. Program Objective: To change one's own behavior (decision-making, acquisition of concepts, attitudes towards individuals or groups) as a result of effective listening.

Emphasis: Strong program emphasis for late adolescence.

Pre-Assessment: Students show a tendency toward making decisions and developing attitudes on the basis of limited and inadequate knowledge; these decisions and attitudes are often biased and immature.

Example of an instructional (performance) objective for this level:

Given one or more listening experiences (listening to teacher or to other students), the student will modify his attitudes and values (as demonstrated by a change in his verbal response) and make more mature decisions (as demonstrated by using the information he listened to to modify his decision.).

Learning Opportunities: The student will listen to a series of discussions and debates on a topic (e.g. capitol punishment). Before listening to this series of discussions and debates, each student should be allowed to voice his thoughts about the subject. The discussions and debates he will hear should be well planned and based on current research and factual thinking.

After listening to others' thoughts and arguments for and against on the subject, the student should be allowed to voice his thoughts again. Did his thinking change at all? Did he use the information (factial/unbiased) to come to new conclusions?

Time: three-four class days

Evaluation: (1) The student is able to express his opinion using new facts and ideas he heard. (2) The student is able to modify his position to some degree based on new facts and ideas he heard. (3) The student is able to tolerate the opposing point of view although feeling strongly about his own thinking on the subject.

9. Program Objective: To develop ability to select the level of listening (marginal, appreciative, attentive, critical) appropriate to a given situation and to flexibly apply these different skills implied by the levels involved.

Emphasis: Strong program emphasis for late adolescence.

Pre-Assessment: Teacher Test: play an entertaining recording and an informative recording. Test for content to determine if students can recall what was said in both.

Example of an instructional objective (performance) for this level:

Given an entertaining story and an informative lecture, the student will apply different levels of listening.

Learning Opportunities: The teacher will play a recording of or give an entertaining lecture and verbally quiz the students on their comprehension.

The teacher will **then** give an informative lecture and verbally quiz them on their comprehension.

The teacher will discuss with the students why they listened to the entertaining lecture with more accuracy than they did the informative lecture. The students should come to conclusions with teacher direction.

An open ended discussion as what students can do to improve their listening accuracy when listening to informative type talks should follow. Students should develop their own guidelines.

A tape or recording of a short, informative talk should be played. Students will write down the main points of the talk they heard after the tape is over.

Time: 2 class periods

Evaluation: (1) The student is able to detect the main points of the talk. (2) The student is able to recall specific details to substantiate the main points. (3) The student is able to evaluate the effectiveness of the talk to convey information.

10. Program Objective: To cultivate a balanced media diet.

Emphasis: Strong program emphasis for late adolescence.

Pre-Assessment: Teacher Observation: Students tend to rely mostly on visual portion of a motion picture and pay little attention to the audio portion.

Example of an instructional (performance) objective for this level:

Having listened to and/or watched recordings and films (or t.v. and radio), the student will compare the listening skills that are the same and are different for the two media.

Learning Opportunities: The teacher will show a film which has a sound track. He will discuss what the film had to say. How much information was derived from the visual aspect of the film and how much from the audio?

The teacher will then play a recording, preferably on the same subject as the film. What information did the student hear? How was listening to a recording different from listening to a film sound track?

What type of listening must you do for each one?

Time: class period

Evaluation: Teacher Observation: (1) The student is able to recall information (audio) from the film and tape. (2) The student is able to enter into the discussion and point out a comparative quality of both the audio on the film and the tape. (3) The student is able to evaluate the effectiveness of each media in relaying information.

11. Program Objective: To increase one's listening vocabulary.

Emphasis: Strong program emphasis for late adolescence.

Pre-Assessment: Teacher Test: Students when listening to a lecture make no attempt to understand words they do not know as ascertained by testing students on vocabulary used in a given lecture.

Example of an instructional (performance) objective for this level:

Given a lecture (or recording), the student will write down those words with which he is unfamiliar and define these words using verbal contextual clues.

Learning Opportunities: The teacher will lecture on a topic which is appropriate to the given language arts unit (poetry, short story, drama, etc.)

The student will be directed to jot down as best as he can those words which he does not understand.

The teacher will collect these words and repeat that sentence in which the word appears. How would the student get the meaning of the word from the context? What are the clues?

After the discussion, the student should be allowed to look up these words in a dictionary to compare the dictionary definition to that definition derived from contextual clues.

Time: Two class periods

Evaluation: (1) The student, after listening to a lecture, will be able to define all those words he did not know, using contextual clues only.

12. Program Objective: To look at the speaker; to try to interpret his facial expressions and other non-verbal signals.

Emphasis: Some program emphasis for late adolescence

Pre-Assessment: In a class discussion after listening to a speaker the teacher observed that the students missed points made in the speech because of lack of awareness of body language.

Example of an instructional (performance) objective for this level:

Given a film of a speaker to view and having the sound of the film turned off, the student will write down what he thinks the speaker is saying and why he thinks this.

Learning Opportunities: The teacher will explain to the students that they will see a film with the sound turned off and that they are to decide what they think the speaker is saying. They are to notice his expressions and movements and be able to substantiate why they think the speaker is saying what they think he is.

After the film is shown the students will discuss what they observed, what they think the speaker said, what body language was used to make them think this.

The film should be shown with the sound on and discussed again, comparing what the students thought he said and what he said.

Time: 1-2 class periods

Evaluation: The teacher will show a new film with the sound turned off. (1) The student will list all body language used by the speaker. (2) The student will describe the mood and meanings that this language conveys. (3) After hearing the sound, the student will evaluate the appropriateness of the body language.

13. Program objective: To listen analytically (to content and linguistics) in an effort to improve one's own speech skills.

Emphasis: Some program emphasis for late adolescence.

Pre-Assessment: Teacher observation: student does not hear a particular sound in Standard American English dialect as detected by verbally quizzing a student after he hears a model of the sound.

Example of an instructional (performance) objective for this level:

Having heard a verbal model, the student will imitate the model.

Learning Opportunities: The teacher will play a tape of a model using the sound in question. (A Language Master is an excellent machine to use in a classroom for individual and group instruction; a tape recorder can also be used.)

The student will imitate what he hears and repeat this process by replaying the model and what he said.

Time: As needed by the individual student.

Evaluation: (1) The model and the student's imitation are almost identical.

WRITING

SAMPLE INSTRUCTIONAL OBJECTIVES

Background Information on Writing

THE IMPORTANCE OF WRITING PRACTICE

Although time must be devoted to search for a subject to write about, and more time to plan the paper, the major task is writing. No one can learn to write without frequent and regular practice. On the other hand, mere practice is not enough. Increasing the number of assignments usually will not improve writing, and more than practicing a bad stroke will improve swimming. Planned developmental practice, with clear goals, specific aids, and reliable, sympathetic evaluation, is the way to writing improvement. Frequent and regular practice, so controlled, will bring demonstrable results.

GRAMMAR DOES NOT TEACH WRITING

To know how the English language works is a valuable part of every educated person's background. But for the young student, the grammar presently taught in school has little practical relationship to the task of writing. In fact, if the time given to grammar reduces the time available for writing practice, grammar has a negative effect upon writing. Children learn the fundamental patterns of English sentences from experience.

The contributions which language study can make to writing are:

* Respect for the English language as a vehicle of communication
* A lively sense of the infinite variety of sentence organization as the resource of the writer
* Understanding of shades of meaning
* Appreciation of the use of language to enrich patterns of structure and breadth of vocabulary in all situations of life.

PLANNING TO WRITE

In the development of composition skills, what the student does before writing will advance his growth more than what he does afterward. Planning in advance is the key to success in writing. Some stages in this process are:

* Discovery of an idea that calls for expression
* Relating this idea to facts, experience, and background.
* Brooding of the topic; giving the imagination time to do something to the idea

* Organizing main points and divisions
* Formulating groups of words that personalize the writer's relation to his subject

THE WRITING PROCESS

Composing and editing are different stages of the writing process, and may actually be in conflict at certain stages of writing. Composing is the setting down on paper of the ideas that flow in the mind. The more immediately these ideas are set down, the more likely the writing will be coherent. At this stage, conventional mechanics is secondary to the expression of ideas on paper. The writer, once started, should not be interrupted, and should be trained not to interrupt himself. He should write with the best mechanics of which he is capable, but mechanics must not stop the flow of his ideas. Such adages as "Strike while the iron is hot" and "Write at white heat" apply to the process of composition.

EDITING

When ideas are down on paper, the writing requires editing to become presentable to readers. Sometimes, a basic flaw in the overall plan may be apparent, but at any rate, editing must include basic review of mechanics and spelling, fundamental sentence structure, and paragraph organization. It may also include rephrasing a throught or idea, and discovery of the best possible word at strategic points. The importance of editing and proofreading of work already written cannot be overstressed.

USING MODELS OF WRITING

Emulation, rather than imitation, is a valuable directive in learning any skill. The writer can also profit by studying closely how another writer of his own peer group and interest area has handled problems of self-expression, patterning of sentences, and organization of ideas. Reading and studying a carefully selected essay, article, or story can materially aid the developing writer. From such experience he learns not to imitate exactly the model author, but to acquire knowledge of various manners by which he can solve his own problems of expression. It follows generally that the study of the writing of another leads to the improvement of one's own writing practice.

TERM PAPERS AND "RESEARCH" PAPERS

Experienced teachers generally agree that extended factual essays, commonly called term papers or research papers, do little to advance a student's writing skill. Such techniques as footnoting and the preparation of bibliography can be taught effectively in the assigning of short, specific reports. For advancement in writing, students need frequent, carefully planned, thoroughly revised shorter writings, subject to the critical evaluation of the teacher.

TEACHER SUPERVISION OF WRITING

The stages at which a teacher can be most effective in the development of writing are:

- Discovering an idea or a topic of significance to the writer.
- Encouraging students to think, plan, ponder, and give rein to their imaginations before writing.
- Providing classroom time to start writing.
- Setting aside planned periods for the editing and revision of first drafts of papers.
- Training students in the skills of proofreading.

THE EVALUATION OF WRITING

The teacher of composition is the critic and the judge of writing. It is an asset if he can write with reasonable competence himself. It is better still if he regularly writes and studies his own compositions. By these means he may develop two valuable qualities: an insight into the problems of the struggling writer, and to suitable humility concerning his own ability to judge the writings of others. These qualities are not always conspicuous in composition classrooms.

Vital points in the appraisal of a piece of writing are:

- An understanding of the writer's purpose of intentions.
- A patient manner and a constructive style in the writing of comments; avoidance of terms such as awkward, unclear, confused and other negative generalities.
- Finding something good to say about the paper, to give a sense of appreciation and encouragement the struggling writer.
- A proper balance in the recognition and evaluation of skills and faults. In the learning of any new skill, a student profits more from the recognition of a few significant faults to which he can give his attention and study, than from a multitude of corrections, so numerous as to discourage the study of any.
- An ability to make clear to students what improvements they are to make and how they should go about making them.
- A planned program of follow-up, in which time and direction are devoted to the study of writing difficulties, the elimination of major faults, and the rewriting of papers where rewriting performs a clear teaching function.

THE READER

It is of the utmost importance to keep constantly before the student the fact that he is writing to be read. His reader should be constantly in his mind. It follows, therefore, that writing must be so taught, reviewed, and evaluated as to give the student the assurance of a friendly, helpful reader who is genuinely concerned with what he has to say, as well as with the continued development of his writing skills. At no time, however, should the teacher take the liberty of imposing his own purpose upon that of the student during the process of evaluation. Instead, he should endeavor always to truly understand what the writer's purpose is; for all too often, teachers either do not see the student writer's purpose at all, or they see it very imperfectly.

From: Wisconsin English Language Arts Curriculum Project, January, 1968, Department of Public Instruction, Madison, Wisconsin, p. 161-163.

Sample Performance Objectives for Late Adolescence (16-19 years old)

The Pasco County English Language Arts program objectives listed in the preceding section have been translated into sample performance objectives, giving an example pre-assessment activities, the learning opportunities or activities, the materials which might be needed, and evaluation techniques which may be used.

The following format is suggested by the writing committee for teachers to use in setting up performance objectives based on Pasco County English Language Arts program objectives:

(1) program objective:

(2) emphasis of program objective at this level:

(3) pre-assessment: to find out if students are already performing in this area or at what level they are performing.

(4) example of an instructional (performance) objective at this age level.

(5) learning opportunities or lesson plans which will give students the opportunities necessary to learn to perform.

(6) approximate time it would take for the lesson plan.

(7) evaluation: How will you know when the student can perform:

Level 1 - Minimum
Level 2 - Intermediate
Level 3 - Maximum

Late Adolescence (16-19 years old)

III. Writing

1. Program Objective: To produce neat legible manuscript and cursive writing.

Emphasis: Not applicable to late adolescence

2. Program Objective: To spell correctly in order to communicate more efficiently.

Emphasis: Some program emphasis at this level.

Pre-Assessment: The teacher has noticed frequent spelling errors in students' written work.

Example of an objective which will fit into this age group:

Given words which students did not spell correctly the student will correct this and learn to spell them correctly.

Learning Opportunities: (a) The teacher will distribute lists of words which the students have misspelled in written compositions; the students will then study and be tested on the correct spelling. (b) The teacher will give lists of "new" words which will appear in a literature selection; students will later be examined in the spelling of the words.

Time: approximately one half class period for spelling test.

Evaluation: students will perform with reasonable accuracy (percentage determined by teacher) on a written spelling test. (1) 70% accuracy (2) 90% accuracy (3) 100% accuracy

3. Program Objective: To improve the quality and precision of one's written vocabulary.

Emphasis: Strong program emphasis at this level.

Pre-Assessment: Teacher in evaluating compositions has noticed that students tend to be redundant in their word choice and misuse words.

Example of an objective which will fit into this age group:

The student will use a more diverse vocabulary and choose words more appropriately in a revision of a written work.

Learning Opportunities: The teacher will make three transparencies of three different student writings which are on the same topic but have a different gradation of word choice. One has excellent word choice, another fair word choice, and the third poor word choice. The teacher should lead students in a discussion of these three essays pointing out the vocabulary usage. The student should be able to point out appropriate wordings, etc.

The teacher should then show a fourth student writing and have each student in the class rewrite the paper, correcting and re-doing the wording.

Time: This activity should be done as an integral part of other composition exercises. One class period at a time.

Evaluation: (1) Teachers evaluation of student's revision shows better use of words than original.

4. Program Objective: To develop increasing objectivity in revising one's written work.

Emphasis: Strong program emphasis at this level.

Pre-Assessment: Teacher observes that students turn in compositions which contain many glaring errors (e.g. spelling, punctuation, etc.) as well as problems of orgnaization.

Example of an objective which will fit into this age group:
The student will make necessary revisions in a composition.

Learning Opportunities: The teacher will select a representative sample of student composition and make a transparency. He will then focus the composition on a screen through an overhead projector. Students will be asked to participate orally, suggesting various revisions which will improve the composition. Offering a minimum of guidance, the teacher will make suggested changes to reflect the consensus of the class.
The teacher should return students' papers for revision.

Time: One to two class periods, pending on the length of the composition.

Evaluation: (1) Teacher observation; all students participate orally and perceive obvious errors and also make reasonable modifications (e.g. diction, sentence structure, etc.) (2) The revised composition is an improvement over the original.

5. Program Objective: To develop an awareness of writing styles and forms, including those found in business, in order to apply them in one's own writing.

Emphasis: Strong program emphasis at this level.

Pre-Assessment: Teacher has found students unable to explain various writing styles and forms, also unable to use them effectively in their own writing.

Example of an objective which will fit into this age group:

The student will study those characteristics which differentiate styles of composition (e.g. exposition, narration, description, argumentation) use them in his writings in a manner appropriate to the subject.

Learning Opportunity: Having studied various styles of composition, (exposition, narration, description, comparison, argumantation) the student will be given a list of several topics. From them he will select one topic and write in an appropriate form and style. He will then suggest forms and styles for the other topics on the list, justifying his reasons for each.

Time: At least two-three weeks.

Evaluation: (1) An objective test may be devised to measure students' knowledge of specific characteristics of different styles and forms. (2) Students writing becomes more precise and appropriate. (3) Their compositions are less monotonous and explore new techniques of writing.

6. Program Objective: To improve the precision of one's punctuation and usage.

Emphasis: Some program emphasis at this level.

Pre-Assessment: The teacher has observed that students' writing contains frequent errors in use of commas, pronoun cases, capitalization, etc.

Example of an objective which will fit into this age group:

Having received instruction on punctuation and usage which students have misused in writing, the student will use these correctly when revising paper.

Learning Opportunities: Given examples of poor student composition (projected overhead on a screen), the students will point out all errors in punctuation and suggest corrections. Likewise they will observe instances in which rules of good English usage are broken and make revisions.

Teacher should then have students revise their papers with special attention to punctuation and usage.

Time: One class period.

Evaluation: Teacher evaluation of revision (1) No more than five punctuation and usage errors (2) No more than two punctuation and usage errors. (3) No punctuation and usage errors.

7. Program Objective: To experiment with individual writing techniques; to be able to break rules intelligently; to learn the rules first and have a valid reason for breaking them.

Emphasis: Strong program emphasis at this level.

Pre-Assessments: The teacher in evaluating student writing has observed that students rely on simple styles of writing and are repetitious and monotonous.

Example of an objective which will fit into this age group:

Having already demonstrated that he can write complete sentences, the student can now break away from this, when an effect is desired, by writing run-on sentences.

Learning Opportunities: The teacher can show examples of literary works that use run-on sentences (i.e. stream of consciousness, passages showing excitement, dialogue, etc.)

The teacher would then have the students write a story using this effect.

Time: one to two class periods.

Evaluation: Evaluation of story (1) Student uses run-on sentences (2) Other uses of punctuation, etc. are used appropriately. (3) The total effect of the story has the desired effect.

READING

SAMPLE INSTRUCTIONAL OBJECTIVES

Background Information on Reading and Literature

Point of view. The program in literature at the secondary level continues to foster in young people the love of books and the habit of reading. At this level English is studied as a separate subject. It is agreed that the English program is sufficient and complete in itself and that combination with another subject is not the best way to teach it. Literature should be taught as literature and not secdondary to another content. Both the classroom program and the independent reading program provide a wide variety of titles from the new as well as from the old in literature. Students continue to acquire skills and attitudes essential for understanding and appreciating various literary types. While it is desirable to plan certain common reading experiences for high school students, it should not be assumed that any single classic must be read by everyone. The world of books provides countless literary experiences that integrate with personal experience. The course in literature must be flexible, inasmuch as all students are **not ready** for the same experiences. Even when ready, students may need books that reflect this experience at different levels of maturity and at different levels of reading difficulty. A wide variety of content makes possible a continuing progression from simple to more difficult and challenging materials.

At this level dominant emphasis is placed upon careful reading of the literary work itself; then, as pertinent, upon biographical, historical, and other related material to illuminate and supplement study. As far as possible, literary works are studied in their original form rather than in abridged or simplified versions. As a student advances, increasing attention is given to the interrelationship of form and content, with critical terms and appraisals introduced as a student is ready to use them. Writing, speaking, and listening are meaningfully integrated with and grow out of the work in literature.

Reading skills. Inasmuch as the junior high school carries on the progression from simple to more difficult and challenging materials it is important that the skills of reading continue to be developed at that level. In addition, for some students basic reading skills may need to be reinforced and developed throughout the high school years. However, the appreciation skills introduced at the intermediate level receive major emphasis and are applied to increasingly more difficult and more mature literary materials. The English teacher is definitely responsible for developing skills necessary for understanding, enjoying, and appreciating literature. Reading problems of a remedial nature are not the responsibility of the English teacher and should be handled by specialists in reading.

Individual differences. Since literature has many aspects, the approaches to it must be varied to meet individual ability and maturity levels. The literature program may be varied in many ways to meet the needs of individual students. Two effective ways are to be offering sequential programs for classes of differing ability levels, or by grouping and individualizing the program within the heterogeneouse class. However, even when such approaches are used, careful analysis of both class and individual reading backgrounds is essential in planning the high school literature program. Even within classes grouped according to ability, there will be individual differences. Individualizing to meet the needs of students may require the use of different materials, but the same selections may be taught to all by changing approaches and techniques and by expecting levels of performance in keeping with levels of ability. It is recommended that the students' varying abilities and interests be acknowledged and challenged through guided, individualized reading programs. In developing such programs it is important to remember that they should be varied and flexible.

From: Wisconsin English Language Arts Curriculum Project, January, 1968, Department of Public Instruction, Madison, Wisconsin, p. 61-62.

Literature and the Humanities

Every teacher who leads children and youth into the knowledge and appreciation of literature is engaged in developing an important aspect of the Humanities. The American College Dictionary defines the humanities as "the study of literature, philosophy, art, etc., as distinguished from the social and physical sciences." The teacher of the self-contained elementary school classroom is responsible for teaching the humanities as well as the social and physical sciences. In the junior high school many teachers are concerned principally with the humanities together with the social sciences. At the senior high school level the teacher of English is concerned principally with the humanities, and is, indeed, the chief exponent and champion of this branch of human knowledge in the high school.

It is important, therefore, to the teaching of literature at any level to be aware of the peculiar nature of the humanities and the special qualities of the humanist who teaches them. These are some of the distinguishing characteristics of the humanist, expecially the humanist as teacher of literature:

* He has a reverence for life in all forms, with sympathy and compassion toward all living creatures, especially those in distress.
* He has a profound respect for the integrity of the human mind and for its freedom. He will permit no hindrances to its free range.
* He has faith in human beings and in their power to create ideals by which they may govern their lives.

* He holds the search for truth to be man's primary endeavor, and he will defend the freedom of search against all oppression.
* He stands in awe of the wonders of creation and regards his place in creation with humility.
* He seeks to create rather than to destroy; to encourage inquiry and discovery above all other human activities.
* He preserves an open and critical mind, and is willing to put the most cherished of notions to the testing ground of examination and refutation.
* He respects independence of thought and action, supports the right to be different, and upholds the right of inquiry even when inquiry threatens his firmest convictions.
* He takes as his special province what has been called "the good, the true, the beautiful."
* He respects the search for knowledge and endeavors to relate the basic principles of the social sciences and the physical sciences to his understanding of the society of which he is a part.

From these characteristics of the humanist certain fundamental implications for the teaching of literature emerge, implications which affect the relationship between teachers and students as well as the content and procedures of teaching.

Quality vs. quantity. The literature selected to advance the humanities is chosen because it will develop in young people certain desirable sensitivities, appreciations, enjoyments, and above all, readiness for further literary experience. To accomplish these goals *the amount of literature studied is not a significant factor; the quality of the literature, and the manner in which it is presented are the important factors*. Literature when studied is not a list of works to be "covered" but a means to desirable outcomes. The course of study should be a guide to what to teach, not a compulsive directive; the anthology is merely a portable library, and is a tool, not a master.

Time to think, to enjoy, to respond. No selection or unit of literature should be taught longer than is needed for students to grasp its content, savor its qualities, and respond to its appeals. On the other hand, the time allowed for a selection of literature or a unit of literature must be sufficient for the goals above to be achieved. Time, therefore, cannot be arbitrarily assigned to any particular work or unit. The program should be flexible enough so that the teacher can terminate a project when its goals have been reached, or may continue it until the goals are achieved.

Literary growth vs. literary busy work. It is possible to write hundreds of questions for the minute study of a literary work; or to spend time on dressing costume dolls, making toy guillotines, or preparing "reports" which are copied from reference books. The ways to kill time and keep students "busy" are many. But the humanist teacher bases his plan of instruction on two fundamental questions, and directs his own energies, and those of his students, to their answers. The questions are: Why am I teaching this work or unit? What types of classroom activities will most efficiently lead to success in my purposes? These questions would challenge the teacher to abandon much current busy work. (See below some reasons for teaching literature.)

Freedom to express views and opinions. Robert Browning, when questioned about the meaning of a difficult passage in one of his poems responded, "When I wrote that, God and I knew what it meant. Now only God knows." We do not have to rely upon Divine guidance to interpret the meaning of literature, but we must be careful that we do not assume Divine omniscience. Students have minds, and the humanist is concerned with the development of those minds. No one develops far who is told what he is supposed to believe, or has to answer according to a pre-assigned pattern. A wise author once said, "No one will discover the truth if he thinks he knows in advance what the truth ought to be." The humanist teacher will respect the views of students when seriously presented, even when they differ from his own. But the student must learn to respect the views of others, including those of his teacher. In this issue the word "respect" is of equal standing with the word "views." The teacher's part is to encourage inquiry and the honest search for the best understanding and interpretation of any literary work, and be ready to adjust his own interpretation to the sound suggestions of thoughtful students.

A relaxed, pleasant atmosphere. The humanist teacher has regard for the personalities and feelings of his students. He seeks to understand them, and to deal with them with dignity and courtesy. He trusts the integrity of their purposes until they are proved false or unsound. Even then, he has trust in the ability of the erring student to amend his ways. It is possible that certain kinds of drill learning can be accomplished in an atmosphere of tension, apprehension, and mistrust, although the end result is dubious. But it is certain that growth in sensitivity to literary qualities and values cannot occur in an atmosphere of tension, dislike, and distrust. The literature teacher is wise if he tries to establish in his classroom the same atmosphere of ease and respect for each person as would characterize his own sittingroom, where each guest is treated with courtesy and given a fair share in the conversation. Students who trust their teachers and study literature in a relaxed atmosphere will advance more rapidly in desirable ways than under any other regime.

WHY TEACH LITERATURE?

Hundreds of reasons might be advanced for teaching literature. A composite list of the goals listed in current curriculums would cover many pages. These few reasons offered here seldom appear in curriculum goals, yet they are closer to the inner life of the teacher of literature than many published goals. At best, they give the teacher of literature a dedication to his task far above the concept of "a job."

The Psalmist David inquired, "What is man, that Thou art mindful of him?" Shakespeare exclaims (Hamlet II, Sc. 2), "What a piece of work is man! how noble in reason! how infinite in faculty! in form and moving how express and admirable! in action how like an angel! in apprehension how like a god!" The particular opportunity of the humanist is to help students find an answer to the question, "What is man?" Answers of a kind are to be found in all the arts, but the art of literature is the supreme source of answers. There is no single answer, of course, but the search to find better answers is continuous. A most valid reason for teaching literature is to guide students through their reading to ask themselves some of the fundamental questions that men and women have asked themselves through the ages; questions such as:

- What is a human being?
- How and in what degree is man an animal?
- What about man is different from an animal?
- To what or whom is man responsible?
- What is meant by "good" and "bad"?
- On what grounds does man choose "good"?
- On what criteria should the life of an individual be evaluated?

No lessons or units would be based purely upon these questions. But the analysis and discussion of poems, essays, novels, and plays can be made richly meaningful by the background of such questions, and by the teacher's suggestions of appropriate of these questions to any particular work. Obviously, the nature of the discussion and the profundity of the questions would depend upon the mental maturity of the children, but some aspects of the question "What is man?" can be dealt with at very early stages in education. When discussing Tennyson's "Bugle Song," for example, young children can speculate on the meaning of the line, "Our echoes roll from soul to soul."

No richer gift can be given to children and youth than the love of books and the habit of reading them. It is the most nearly universal source of pleasure and satisfaction. It is the privilege of teachers of literature to make this gift available. Who among us can forget his first reading of Alice's Adventures in Wonderland, The Wind in the Willows, Treasure Island, The Wizard of Oz, and many other favorites? We have the chance to provide this same thrill to hundreds of students, by making literature attractive, and encouraging their voluntary choice of books. The truest test of our teaching skill is the reading habits of the children of youth who pass from our room or grade to the next.

Literature, above all other media, offers the truest, most wholesome, and most complete experience of life in all its aspects. Motion pictures, television, and radio give vicarious experience with life, often useful, but equally often incomplete, distorted, or actually false. No single book offers experiences with the whole of life, but the habit of reading books, comparing and evaluating the various experiences with life therein offered, and integrating these book experiences with our own personal experiences provides a liberal education in seeing life to the fullest extent. Even a recluse like Emily Dickinson knew more about life from books than did many of her contempoary busy neighbors!

Literature offers the best opportunity in the school curriculum to examine the values by which men live, and to test the codes of conduct derived from the various value systems. Literature is seldom good literature when it is intended to be purely didactic, but good literature invariably reflects kind of values held by the author, or assigned by him to his characters. It is part of the understanding of literature to determine these values, and to relate them to one's own standards. The study of the behavior of characters in books provides the growing learner with objective examples of behavior to analyze, criticize, and relate to his own set of standards. No other teacher has so great an opportunity and obligation as the literature teacher to help students seek sound values and apply them to their own standards of conduct.

A thought to keep in mind in teaching literature as an art form is this: Science deals with what assures us; art deals with what troubles us. To be troubled is to to be a normal human being; and one way to understand our troubles and to live with them is to discover through literature what has troubled man, and what man has done about it.

Literature, like music, painting, and sculpture, is an art deserving attention for its esthetic values alone. It provides the central means by which men can experience language used most powerfully, effectively, and memorably. Through prose and poetry, the individual acquires the rhythms of vigorous expression and thought, patterns after which to model his own thinking and utterance. Further, the skilled reader can know the delight of experiencing the successful fusion of content and form, of perceiving the many ways in which a story, idea, or image can be captured.

Good literature is, above all, a necessary stimulus to the imagination and emotions. While "the literature of knowledge"--of fact--can be left to the sciences and other technical fields, to English belongs "the literature of power"--of experience and feeling--which is essential for informing the heart and sensitivity.

CHARACTERISTICS OF A GOOD LITERATURE PROGRAM

* It is sequential. In type of content, in reading difficulty, and in maturity of the concepts involved, it moves progressively from simple to more difficult and challenging materials.
* It is comprehensive. From kindergarten through grade 12, children and youth should experience every type and form of literature: including children's classics; the great myths and legends; poetry form nursery rhymes to Wordsworth and in some cases Milton; fiction of all types, including the great short stories and some of the great novels; biography and essay; drama from simple one-act plays to Julius Caesar, Macbeth, and Hamlet.
* It is adjusted to levels of ability. This adjustment may take two forms. The curriculum itself should make specific content recommendations for students of high achievement, for those of normal attainment, and for those who learn more slowly. These distinctions should be recognized at all school levels. Second, each teacher in his own room or with each class should be aware of the potential of his own students, and should modify recommended materials and methods to meet as far as possible the individual needs and capacities of each student.

- * It is balanced between instruction and encouragement of individual free reading. The curriculum should indicate what to teach so as to advance the interests, skills, and enjoyments of students. It should also include recommendations of a wide range of collateral reading, viewed as an integral part of the total literature course at each school level. School libraries, public libraries, and the purchase of paperback books are resources for such a program.
- * It makes use of supplementary materials. Each teacher should have available for classroom use (easily obtainable from a central point) a three-speed phonograph, a tape recorder, a radio, and a motion picture projector. In some areas a television set will be desirable. Teachers should be familiar with films, recordings, and other devices related to literature, and make regular use of them where appropriate.
- * It recognizes the new as well as the old. Without neglect of the standard classics, teachers should be familiar with contemporary literature from their own reading, should suggest to the librarian books to be purchased, and should keep abreast of books in the area of literature added to the library. One indication of a good literature program is close coordination between teacher and librarian at all school levels.
- * It measures the success of instruction by students' ability to deal with literature. One evidence of a successful program is the amount and kind of voluntary individual reading done by students. Another evidence is the capacity of students to read, understand, and enjoy poem; to interpret the significance of a short story; and to report intelligently on the reading of a novel, a play, or a biography. A regular reader who finds pleasure and satisfaction in books is the ideal outcome of our instruction.

From: Wisconsin English Language Arts Curriculum Project, January,. 1968, Department of Public Instruction, Madison, Wisconsin, p. 1-5.

Organization of a Literature Program

"The organization of the literature program has been fairly well established for a number of years. It has been established by anthology-makers. Grades seven, eight, and nine usually center around topics--thrills and chills, family life, animals, growing up. Grade ten is often devoted to genre. Grade eleven is a chronological survey of British literature, often together with a smattering of 'world literature.'" (From The Wisconsin English Journal, Vol. 7, No. 2, January, 1965, by N. A. Blount.) These comments are well documented by recent studies. While most literature teachers are bound to a single text--Though they need not be, considering the numerous supplementary books available--they definitely do not need to be tied to its organizational pattern. The selfreliant teacher can organize his own teaching materials, more than likely by developing units--that is, blocks of instruction. One advantage to this procedure is that the teacher does not need to follow one pattern of organization throughout an entire year. In addition, the literature program will be able to achieve more than just "coverage." Personal and social goals may be achieved in this manner as well as the goals of the discipline, such as understanding of the concepts, the skills, the major figures, the works, and the literary movements.

Little needs to be said about the first pattern of organization in the senior high school: topics of genre. Teachers have used this arrangement for a long time, setting up units on the story, poetry, drama, or one of the other conventional literary forms. In addition, forms such as allegory, comedy, and tragedy can be studied in this type of unit. Separate units on the various forms of folk literature (myth, folktale, epic and saga, and folksong) and mass media (motion pictures and television) can also be developed. In the senior year, for instance, when the text is a survey of English literature, the teacher may open with a unit on narrative try, studying selections from *Beowulf*, "The Seafarer," *Le Morte d'Arthur*, *Canterbury Tales*, and others. Here not only narrative poetry is studied, but a chronological sequence is established and the early development of the English language can be examined. If this unit is carried through, traditional and literary ballads and traditional, literary, and mock epics can be compared.

Thematic units center on a single idea or theme. Units are constructed around ideas such as love, courage, freedom, and individualism. Here the teacher can center the unit on literary, philosophic, or social themes. In American literature, for instance, it is easy to discover themes concerning the Puritan ideal, the frontier spirit, the individualistic spirit, and the American innocent. The well-known Scholastic Literature Units have thematic units entitled "Moments of Decision," "Personal Code," "Survival," and "Mirrors." The social problems of the twentieth century make interesting and worthwhile units, also. Themes can be developed emphasizing social inequality, poverty, technology, big business, and cultural clashes. One of the lengths of the thematic unit is that important ideas can be explored; one of the weaknesses is that the theme of a work of literature may be overemphasized.

Closely associated to the thematic unit is the "topical." Here topics of interest to the students are built into units. They may be on adventure, animals, humor, the sea, science fiction, or any one of the numerous interests of the adolescent. That they are built on subjects of interest to the students is a distinct advantage. A disadvantage is that they lack the cohesiveness of the thematic units.

Arrangements concentrating on a *single literary work; a single author or group of authors; or a literary, historical, or social period* can also be used. The first two arrangements do allow the teacher to concentrate on individual works of art and artists. The last arrangement allows for the chronological order so often sought by teachers.

In using a combination of approaches, teachers may arrange the curriculum of each year and each level according to the needs of the students. The goals of the teacher are then allowed to take precedence over the arrangement and content of the book. The teacher can determine what he should be trying to accomplish with a certain group of students and then develop those units which can best achieve those goals.

While no English department should feel obligated to adhere to a given pattern of curriculum organization, some experiences and materials logically precede others and suggest a natural sequence. For example, it is reasonable to introduce the able student to specific techniques for handling type analysis before concentrating more intensely on historical threads and thematic relationships. Work on specific skills in reading Shakespearean drama should come before exploration of the concept of tragedy. One successful arrangement for able students, then, might be an introduction to literary types in grade ten, a chronological/thematic approach to American literature in grade eleven, and a thematic/type approach drawing largely on English literature and selected world literature in grade twelve. Such an organization might pursue the following plan:

Grade 10

Type analysis:

Nonfiction
Short story
Novel
Poetry
Drama

Grade 11

Chronological/thematic grouping of American literature, brought into perspective of the present:
- Puritanism
- The Frontier Spirit
- The American Ideal of Democracy
- The Flowering of American Literature
- Materialism and Disillusionment

plus

Type study: The American Short
Story Americam Poetry

Grade 12

Thematic/type approach to English and selected world literature:
- The Theme of Tragedy in Epic, Myth, Drama, and Novel
- Comedy and Satire
- Great Ideas in Nonfiction
- Depth study of poetry, especially the lyric

Another possible arrangement might make use of a combined type/theme approach in grade 10 with elective offerings in the junior and senior years, according to the following arrangement:

Grade 10

Thematic units, such as the following, interspearsed or combined with type study:

- The Hero in Ballad and Romance
- Man's Humanity to Man (chiefly biography)
- Man's Inhumanity to Man (novel short story, poetry, essay)

Grades 11 and 12

Possible elective offerings in literature:

- American Literature
- English Literature
- World Literature
- The Modern Novel
- Readings in Drama

A program which illustrates a combination of approaches in each year might look like this:

Grade 7

- The World of Sports
- Animals
- Down to the Sea
- One-Act Plays
- What's So Funny
- Story Poems

Grade 8

- American Folk Literature
- Man Against Nature
- Courage
- All Over This Land
- Poetry for Appreciation
- Family
- Introducing the Novel: Swiftwater

Grade 9

- "In the Beginning": Myths of the World
- Shane
- "Seeing Others"
- Producing A Play
- Reading and Writing Poetry

Grade 10

- Heroic Men and Meroic Deeds
- The Stage, the Screen, and the Picture Tube
- Science Fiction
- Man in Conflict
- Famous Men: Biography
- Reading and Writing Short Stories

Grade 11

- The American Individualist
- The Small Town in Literature
- The American Short Story
- Our Puritan Heritage
- Major American Poets

Grade 12

- The British Novel
- Narrative Poetry
- The Lyric
- Tragedy: Sophocles to A. Miller
- Man in the Modern World

These suggested plans, or course, are in no way stipulative or all-inclusive. Each school must organize its curriculum in a way that best recognizes a growth pattern in literature study and encompasses the major kinds of literary experiences to which the student ideally should be exposed in high school. The specific selections to be taught at each level is also a matter to be allocated by individual English departments according to a sequence that accounts for the ability and maturity levels of a particular school population.

From: Wisconsin English Language Arts Curriculum Project, January, 1968, Department of Public Instruction, Madison, Wisconsin, p. 92-94.

Sample Performance Objectives for Late Adolescence (16-19 years old)

The Pasco County English Language Arts program objectives listed in the preceding section have been translated into sample performance objectives, giving an example pre-assessment activities, the learning opportunities or activities, the materials which might be needed, and evaluation techniques which may be used.

The following format is suggested by the writing committee for teachers to use in setting up performance objectives based on Pasco County English Language Arts program objectives:

(1) program objective:

(2) emphasis of program objective at this level:

(3) pre-assessment: to find out if students are already performing in this area or at what level they are performing.

(4) example of an instructional (performance) objective at this age level.

(5) learning opportunities or lesson plans which will give students the opportunities necessary to learn to perform.

(6) approximate time it would take for the lesson plan.

(7) evaluation: How will you know when the student can perform:

Level 1 - Minimum
Level 2 - Intermediate
Level 3 - Maximum

IV. Reading

1. Program Objective: To acquire readiness for reading.

Emphasis: Weak emphasis of program objective at this level.

Pre-Assessment: A Pre-Test indicates that students are not ready to read the selection because of lack of understanding of the times in which the selection was written.

Example of an instructional (performance) objective for this level:

Having heard a teacher's presentation of art works and their reflection of the trends of America's concern for a rediscovery of its culture and a concern for realism, the student will point out the same characteristics in a library selection.

Learning Opportunities: The teacher will explain that during the Depression years of the 1930's American painters seemed to turn away from Europe as a source of inspiration. The rediscovery of America and a return to realism became the focus of art and literature. Students will discuss Grant Wood's "American Gothic", Reginald Marsh's "The Bowery", and Thomas Benton's "Arts of the West". The students will point out elements of Americana and realism in the paintings. The students will then begin study of a literary selection of this period and discuss the same elements in the selection.

Time: one class period

Evaluation: Level 1: The student is able to point out what is realistic and what is reflective of American culture in the paintings shown. Level 2: The student is able to point out what is realistic and what is reflective of American culture in selection read. Level 3: The student is able to compare the paintings and selections as representing the period because of similarity.

2. Program Objective: To associate a printed word with not only spoken sounds but also meaning.

Emphasis: strong emphasis of program objective at this level.

Pre-Assessment: The teacher pre-tests and finds that students do not understand the words they call when reading aloud.

Example of an instructional (performance) objective for this level:

Given a printed piece of material, the student will read with expression.

Learning Opportunities: Have the student choose a news article or a short essay. Students will read silently and then write down all unfamiliar words. Students will then use a dictionary to find pronunciation and correct meaning for that context. The student will paraphrase the selection using his own words. The student will read the selection aloud. The teacher will point out how voice quality, expression changes when you read something you understand versus something you do not understand.

Time: No more than 3 or 4 students per class period.

Evaluation: Level 1: All students read aloud with expression, indicating they are not just "calling" words.

3. Program Objective: To be aware of similarities and differences in reading and speaking.

Emphasis: Strong program emphasis for this level.

Pre-Assessment: Teacher observation: Normally students will use a different language pattern when speaking than when reading. Teacher questioning indicates students know they do this but do not understand why they do.

Example of an instructional (performance) objective for this level:

Given a role playing situation, students will compare a verbal description to a written description of what they've seen.

Learning Opportunities: The teacher will select three students to act out a role playing situation. Example- A student who has gotten in an argument with a teacher is telling a friend about it in the hall. Then he is called into the office and he tells his story to the principal. After this is completed, students will describe verbally what they've seen. This will be recorded. Then, the students will write a short description of what they've seen. A few will be read aloud. The teacher will discuss the similarities and difference between the two versions.

Time: two class periods

Evaluation: Level 1: Students will point out the differences in sentence patterns. Level 2: Students will point out vocabulary differences. Level 3: Students will discuss stylistic differences, ex. conciseness of written vs. verbal description

4. Program Objective: To recognize the nature of meaning of what is read; to make of reading a question-asking, problem-solving process; to realize that language suggests more than it says.

Emphasis: Strong program emphasis for this level.

Pre-Assessment: Teacher observation: When discussing a reading selection the students' responses indicates they take what they've read literally. They do not question.

Example of an instructional (performance) objective for this level:

Having read a selection students will ask questions in order to get to the meaning of the selection.

Learning Opportunities: Have a student read a selection. Discuss (1) what was it about? (2) How do you know? (The selection should be one which could be interpreted in several ways.) The students will have to defend themselves by giving evidence from the selection to back up their statements. (3) How do we know what the author meant? (4) What questions can we ask ourselves when we are reading? Students will read another selection and list questions which will lead to further understanding.

Time: one to two class periods

Evaluation: Level 1: The student is able to list questions he would ask himself after reading the second selection. Level 2: The questions asked get beyond the literal meaning to the implied meaning Level 3: The student is able to explain the implied meaning of the author using information in the selection to prove his explanation.

5. Program Objective: To read orally with evidence that one identifies with and understands the material, character, motivation, emotional content, ect.

Emphasis: Strong program emphasis for this level.

Pre-Assessment: Teacher Observation: When reading a selection students read with no or little expression.

Example of an instructional (performance) objective for this level:

Using a poem, selection from a novel or a short story, the student will practice and read his selection (before the class) with expression, reflecting his understanding of the selection.

Learning Opportunities: Students will select a literary piece of their own choosing. They will study their selection for character, motivation, and emotional content. Students will take turns reading before a group of three students who will criticize and make suggestions for improvement. When the student feels he is ready he will read before the entire class. If the student wishes he may tape his reading for the teacher.

Time: approximately three class periods

Evaluation: The teacher will listen to all readings and discuss them privately with each student. A checklist should be devised so that the teacher can record his impressions: (a) voice quality-loud, soft at proper times? (b) posture and body movements? (c) expression? etc. Level 1: The student reads with some expression. Level 2: The student uses appropriate gestures and posture. Level 3: The student captures the meaning of the selection through use of voice and expression.

6. Program Objective: To expand one's recognition-vocabulary in quantity and quality.

Emphasis: Strong program emphasis at this level.

Pre-Assessment: Teacher Test indicates that students do not know the meanings of words in a selection students are about to read.

Example of an instructional (performance) objective for this level:

Having read a short story, essay, ect. with unfamiliar words, the students will be able to define and use these words in sentences.

Learning Opportunities: Vocabulary items from the reading are listed on the board. Find the words in the selection, write down the sentence in which they are used. What do you think they mean? Look the word up in a dictionary. Which definition do you think is being used? Class discussion should follow and definitions should be agreed upon as to how the words are being used. Students will write sentences using the words as symbols of the agreed upon meaning.

Time: This should be done throughout the year to fit in with other language arts activities.

Evaluation: Level 1: Students spell the words correctly. Level 2: Students define the words correctly. Level 3: Students use the words correctly in a sentence.

7. Program Objective: To acquire and apply correctly word-analysis skills necessary for decoding unfamiliar words.

Emphasis: Strong program emphasis at this level.

Pre-Assessment: Pre-Test: Students do not know how to use the knowledge of prefixes and suffixes to decode words.

Example of an instructional (performance) objective for this level:

After teacher led discussion on roots, prefixes, and suffixes, students will define unfamiliar words which have prefixes and suffixes.

Learning Opportunities: The teacher will show how you can get to the meaning of a word by looking at the root word, the prefix, the suffix of the word. The class should be given common pattern of prefixes and suffixes and what these mean. The students should be allowed to practice decoding words under the direction of the teacher.

Time: Continued when necessary throughout the year. One-half of a regular class period for each use of the activity.

Evaluation: Level 1: The student will be able to identify the root word, suffix, and prefix. Level 2: The student can explain the meaning of these three parts. Level 3: The student can define the word using this information.

8. Program Objective: To read (silently) with ease, fluency, and appropriate speed.

Emphasis: Strong program emphasis at this level.

Pre-Assessment: Teacher test: Many students take too long to read a selection (below 150-200 words a minute) in class.

Example of an instructional (performance) objective for this level:

Given remedial reading aid, the student's speed will be at least 150-200 words per minute.

Learning Opportunities: This should be provided by a reading teacher.

Time: As individually needed

Evaluation: Reading Test: Level 1: 150-200 words per minute.

9. Program Objective: To know the literary tradition of one's culture and other cultures.

Emphasis: Strong program emphasis at this level.

Pre-Assessment: Teacher Observation: the teacher in discussion with students, finds that although they are involved with their own literary tradition, they have little or no understanding of literature of other cultures. (example: American Negro literature)

Example of an instructional (performance) objective for this level:

The student will read the major works of at least one American Negro writer.

Learning Opportunities: The teacher may suggest six or seven different American Negro writers and works that the students may be interested in studying. The students will select a writer and divide into groups of four based on the writer they have selected. Students will then begin organizing on which work of the writer they wish to report. Several weeks will be needed in the library to collect information and to read selections. One student may report on the author. Each student in the group will be prepared to discuss the major works of the writer. The teacher will aid each group in organizing their presentations. Each group will be responsible for one class period dealing with the writer it has selected.

Time: approximately four weeks. Occasional classtime during the four weeks should be given so that the group can organize and discuss what they are doing.

Evaluation: Checklist: the teacher should devise a checklist by which to evaluate each group. The teacher and the students should jointly evaluate the group presentation. Level 1: The major selections were read and reported. Level 2: The author's life was reported. Level 3: The selections and his life were tied together with the culture he represents.

10. Program Objective: To develop one's beliefs, attitudes and concepts on the basis of rich and varied reading experiences.

Emphasis: Strong program emphasis at this level.

Pre-Assessment: Teacher Observation: the teacher through class discussions observes that students need larger and more varied reading experiences on which to base their opinions.

Example of an instructional objective for this level:

Given a novel to read, the student will recognize situations in the novel which indicate that many of the value standards of middle class, white, America may not be appreciated or even understood by the black person in the ghetto.

Learning Opportunities: The following is a sample list of books for students in a group doing a unit on black literature.

Black Like Me, Death at an Early Age, The Negro in the City, The Other America, Thirty-six Children, Two Blocks Apart, U.S. Riot Commission Report. Have each student on his own draw up a code of ethics that might be appropriate for a black person in the ghetto as he has come to know him from the books. Later the whole class can decide on the five or six most appropriate principles for this code. These principles, of course, will be based on survival and well-being in the ghetto. Then have each student write a paper comparing the principles of this code with corresponding principles of white middle class society. What seems to be the basic values behind these principles? Why are they so different? (b) Discuss the following aspects of ghetto life: family structure, economic conditions (including employment), police-community relations, and education. Have the students compare these conditions with those in their own community. What are the similarities and differences? How can they be accounted for?

Time: 2-3 weeks in which occasional time should be given for group work.

Evaluation: Level 1: Papers reflect principles of white Middle Class Society. Level 2: Papers reflect principles of black ghetto characters in novels. Level 3: Papers reflect thinking as to why principles are what they are.

11. Program Objective: To read as a leisure time activity.

Emphasis: Strong program emphasis at this level.

Pre-Assessment: Teacher questions students as to how many read books on their own time. Only 10% say they do.

Example of an instructional (performance) objective for this level:

Given a paperback book club ordering form, students will order and buy books.

Learning Opportunities: Present the students with paperback ordering forms for books. If any student has already read one of the books, he may briefly tell the class about it. In a day or two the teacher should collect the forms and order the books. The teacher may also ask the class if they have any paperback books at home which they have already read. Students should bring old books to class to be placed on the bookshelf for other students to take home and read.

Time: Throughout the year

Evaluation: The teacher observes that Level 1 students are borrowing books, and students are purchasing their own.

12. Program Objective: To transfer skills developed in one field of reading to related fields: skimming, scanning, outlining, reference material, and study.

Emphasis: Strong program emphasis at this level.

Pre-Assessment: Pre-Test: Teacher has students outline a selection from a social studies text and a science text to determine their abilities in outlining.

Example of an instructional (performance) objective for this level:

Given a selection from a science text and a social studies text, the student can outline both selections.

Learning Opportunities: The teacher, using a different selection from social studies text and one from a science text from which transparencies have been made and, using an overhead projector, will point out to the class what to look for in either subject selection when outlining: chapter heading, sub-headings, topic sentences in a paragraph, points made in a paragraph, etc.

The teacher then should provide a transparency of a third selection and allow the class to point out how this new selection can be outlined.

Time: One class period.

Evaluation: Level 1: The student should be able to point out the main concept of the selection. Level 2: The student should be able to point out the supporting ideas. Level 3: The student should be able to recall specific supporting points.

13. Program Objective: To develop ability to select a level of reading (marginal, appreciative, attentive, critical) appropriate to a given situation and to flexibly apply these different skills implied by the levels involved.

Emphasis: Strong program emphasis at this level.

Pre-Assessment: Pre-Test: Teacher tests students after they have read a complex short story. The text indicates that students read for plot only.

Example of an instructional (performance) objective for this level:

Having two short stories, one more complex in thought and the other more entertaining, the student will point out which one requires more critical reading and why it does.

Learning Opportunities: The teacher reads a light short story aloud. The students will read along in their own copies. The teacher will then read a more complex short story. Again, the students will read along in their own copies.

Class discussion will follow. What are the stories about? Which one is easier to understand? Why? Which one would you have to be more careful in reading? Why?

Students are given two new stories to read and about which to answer the same questions.

Time: one class period

Evaluation: Level 1: The student is able to point out which story is to be read more critically. Level 2: The student is able to explain why one story requires more critical reading.

VIEWING

SAMPLE INSTRUCTIONAL OBJECTIVES

Background Information on Viewing

In view of the fact that English teachers have been teaching too much that is not English, it might seem surprising that viewing is included in this guide. However, the Writing Committee has settled for a broad curriculum, including dramatic activities and has recognized new needs created by modern society. The mass media, the moving pictures, radio, television, not only present a great deal of narrative and drama but typify the communications revolution that can hardly be ignored by teachers of language and literature. They have a profound influence on the interest, sentiments, attitudes, and tastes of youngsters whom the teachers are trying to introduce to literature.

At the Anglo-American Dartmonth Conference of English Teachers held in the late summer of 1966, Hanley Parker of Canada, a desciple of Marshall McLuhan, contended that our culture has emphasized visual orientation ever since the invention of the printing press, but is now being reorganized in sensory terms towards the primacy of the audile-tactile.

At the same conference Father William Ong introduced some ideas relevant to the teaching of English in his talk on the historic changes in the verbal media. Before the invention of the printing press, people had been primarily "oral". They lived in the free-flowing world of oratory and epic; they thought of knowledge as story. In the Middle Ages, when manuscripts began to multiply, examinations were still wholly oral, never written. But once words were locked in space by the printing press, literate people naturally thought more in terms of the visualized word. In our electronic age, however, people are again becoming more oral. They are making use of sound and listening to much more talk. From - Herbert J. Muller, The Uses of English, New York; Holt, Rinehart and Winston, Inc., P. 140-141.

David B. Bronson in his article "Reading, Writing, and McLuhan (English Journal, Vol. 57, November, 1968, p. 1151-1162) explains that we are not as literal as we used to be. We tend to telephone instead of writing a letter, to use a duplicator instead of writing a memorandum, to have a conversation instead of writing an essay, to meet in committee instead of writing papers, to watch T.V. instead of reading a book for relaxation.

David A. Sohn in his article, "See How They Run," (Media and Methods, November, 1969, p. 36-39) wrote that every new medium undergoes an image of vulgarity before it gains respectibility. Visual literacy is a term well on the way to gaining the status of academic respectability. After years of education through television, movies, magazines, advertising, comics, and other visual media, we are realizing that education has been happening.

Visual literacy is an attempt to interpret a complex phenomenon from a print-oriented base. We really do not have an adequate vocabulary to discuss and dissect many of the Visual experiences from the various visual media.

Sohn suspects that one gains visual literacy in much the same way that one becomes literate-through experiencing the language and establishing standards of taste. Schools and teachers can help with this kind of education through exposure selection, discussion, and by letting students work with the tools of the craft and art, paint brushes, still cameras, movie cameras, etc., so that they can not only create, but also grow by understanding what an artist encounters when he tackles a problem.

Sample Performance Objectives for Late Adolescence (16-19 years old)

The Pasco County English Language Arts program objectives listed in the preceding section have been translated into sample performance objectives, giving an example pre-assessment activities, the learning opportunities or activities, the materials which might be needed, and evaluation techniques which may be used.

The following format is suggested by the writing committee for teachers to use in setting up performance objectives based on Pasco County English Language Arts program objectives:

(1) program objective:

(2) emphasis of program objective at this level:

(3) pre-assessment: to find out if students are already performing in this area or at what level they are performing.

(4) example of an instructional (performance) objective at this age level.

(5) learning opportunities or lesson plans which will give students the opportunities necessary to learn to perform.

(6) approximate time it would take for the lesson plan.

(7) evaluation: How will you know when the student can perform:

Level 1 - Minimum
Level 2 - Intermediate
Level 3 - Maximum

Late Adolescence (16-19 years old)

V. Viewing

1. Program Objective: To observe various viewing media (stills, films, T.V. montage, and other exhibits.)

Emphasis: Strong program emphasis at this level.

Pre-Assessment: Students have not had the opportunity for directed study of various media.

Example of an instructional (performance) objective for this level:

Having read novels, short stories, and plays with settings in the city the students will view the film, "Cities in Crisis," (22 min., color, Universal Education and Visual Arts) and compare what the film depicts as city living to what the stories depict.

Learning Opportunities: The students should be given a choice of novels, short stories, and plays to read. These works will have one thing in common. Their settings are placed in the city. Suggestions: Betty Smith's A Tree Grows in Brooklyn, J. D. Salinger, A Catcher in the Rye, Willard Motley, Knock on Any Door, Tennessee Williams, The Glass Menagerie Lorraine Hansberry, The Pedestrian, James Thurber, The Secret Life of Walter Mitty, Bel Kaufman, Up the Down Staircase, Shulman, West Side Story.

After reading the selection or selections chosen there is an open-ended discussion of the city life depicted in the stories.

The film, "Cities in Crisis," should be shown.

Another discussion should follow: The students should comment on one point of comparison of the city depicted in the story of stories read to that in the film.

Time: Two-weeks to read the novel, short stories, plays as outside reading. Two days to discuss the stories read and to view film.

Evaluation: Teacher observation: Level 1 - The student makes one comment about the film viewed. Level 2 - The student can make a comparison of the film to what he has read.

2. & 3. Program Objective: To identify the technique of the media observed. To recall general and specific techniques of the media observed and to comment on them.

Emphasis: Strong program emphasis at this level.

Pre-Assessment: The student verbally indicates that he is unaware of various techniques used in media.

Example of an instructional (performance) objective for this level:

Having viewed the film montage, "An American Time Capsule" (3 min., color, Pyramid Film) (the art or process of making a kaleideoscope of images or scenes to show a rapid succession of associated ideas), the student will identify, recall, and comment on how the film was put together.

Learning Opportunities: Show the film, "An American Time Capsule". After the film is shown discuss what was seen in the film. Have each person comment on what he saw while you write the comments on the board.

Show the film again (3 minutes). Again discuss what was seen, and, again, list what is said on the board.

Ask the questions: In what sequence did you see these different items? What impact did this sequence have on you? Would this change if the sequence was changed?

Show the film backwards. What change, if any, would this have?

If I chose different pictures would this have any affect? If I slowed the pace of the film, would this have any affect?

How could we, using the film montage, show a different version of U.S. history? Write a description of how you would set this up by describing the pictures you would use, what periods of U. S. history you would use, in what sequence you would use these pictures, at what pace you would use them, what sounds would accompany them. Students should be allowed to use source books that may be in the classroom or go to the library to use sources.

Time: Two-three class periods.

Evaluation: Students will hand in a description of a film montage. The teacher will evaluate the description to see that the identification of the techniques are there: Level 1: types of pictures to be used, Level 2: sequence and arrangement of pictures, Level 3: at what pace they would be shown, and what sounds would accompany the pictures.

4. Program Objective: To analyze the technique of the media observed.

Emphasis: Strong program emphasis at this level.

Pre-Assessment: Teacher observation through class discussion indicates that students do not demonstrate a conscious awareness of the technique of film and how this technique is used to get across a message.

Example of an instructional (performance) objective for this level:

Having viewed films, the student will analyze the technique used in each film and use the films viewed to explain what McLuhan means by "the medium is the message."

That is to conclude that the medium itself is the message or that the composite techniques of the medium are the message.

Learning Opportunities: 1. Background Information for the teacher.

Usually films have been used for either of two reasons: (a) to teach something else or (b) to study films as films.

It is for this second reason that this objective is intended.

But there are some dangers of which teachers should be aware. First, the editor of the New Yorker warns teachers to keep their hands off of film because they have already destroyed literature for students. What was meant was that teachers will have to take care that the film will not be "symboled" to death as literature has been and that the joy of viewing films will not be squelched by teachers attempting to impose their tastes on the students. Taste and sophistication are to be developed and not imposed.

Teachers need to have students move away from generalizations ("Gee, that was a tuff movie!") to specifics about films.

A way of doing this and still preserve the film is to pull away one of the film elements and to comment on what you have. For example, you may show a film without the sound and have students comment on the visual portion. Then, go back and add the sound. What is the difference? An excellent film to point out these two components of film sense is "The Critic" (9 min., by Ernest Pintoff).

You might want to zero in on another component of films which is "shot sense." An uninterupted passage of film is called a "shot". Films are made from a series of "shots". Each shot is a seven minute sequence. An excellent film to point this out would be "Lonely Boy" (27 min.,; black and white, McGraw-Hill).

All art forms distort and/or shape reality. "Lonely Boy" will demonstrate this point. Given the "shot" approach the viewer can move out of a sequence of events. The sound is recorded out of sequence.

The way in which a medium forms, distorts and/or shapes reality is what Marshall McLuhan means when he claims the "medium is the message". The film medium and only the film medium could have made "Lonely Boy" or "The Critic". Had they been novels the messages would not have been the same. The film medium itself is the message.

"McLuhan Makes much of the difference between a "hot" medium and a "cool" medium. A medium is "hot" if it calls for or allows little participation by the receiver; it is explicit, and detailed leaving nothing to the imagination. It is "cool" if it invites, but does not compel, participation, not telling you what to think or feel, but presenting stimuli for their own sake on a take it or leave it basis, letting you make of it pretty much what you want. He considers the typographical medium a very "hot" medium, and so it is if you think of the fixity and explicitness of a printed page.... But books are "cool" because you can take your time with them--and you do take your time with books you like." (David B. Bronson, "Reading, Writing, and McLuhan," English Journal, Vol. 57, November, 1968.) (See: McLuhan's The Gutenberg Galaxy, University of Toronto Press, 1962; Understanding Media, McGraw-Hill, 1964; and The Medium Is The Message, Bantam Press) For example, "Dream of Wild Horses" would be considered "Cooler" than "Lonely Boy". Yet, "Lonely Boy" would not be "hot".

The message and the medium influence our thinking: Dr. Margaret Mead's comments about T.V. is an example of this.

"For all its widespread use, T.V. is still a new medium, its possibilities more guessed at than known. The world of the press, the critics of the stage, the politicians competing for office, the reformer pleading for change...all come from a generation who knew no T.V. in their childhood, They were brought up on the big picture magazines and the radio..... And most of this generation, from earliest childhood, depended upon reading to give them their picture of the world, on words arranged sequentially on paper....Most of them have sat, as children and as adults, reading in cozy living rooms with members of their families around them, each immersed in different printed material--newspapers, magazines, textbooks, novels." (Dr. Margaret Mead, "Our Leaders Do Not Understand Television," T.V. Guide, December 6, 1969)

"Today with a flick of the dial, children can obtain first-hand views of the interior of the homes of the great of religious ceremonies never seen....it is this presentation of actuality, this impossibility of editing certain kinds of preannounced events, that has given the young a view of the world very different from that of their elders, whose thinking is still dominated by carefully edited views of reality...." Yet, Dr. Mead adds, "On television, actuality can also be distorted..." (Dr. Margaret Mead, "Our Leaders Do Not Understand Television," T.V. Guide, December 6, 1969).

2. With this background information in mind, here are the learning opportunities:

(a) Show the film, "This Is Marshall McLuhan: The Medium is the Message" (53 minutes; color, McGraw-Hill)

After the film discuss:

(1) What is meant by the title of the film?
(2) What is meant by "cool" and "hot"?
(3) How can a film be made "cool" and "hot"?
(4) Would a film showing a story be the same story that you would read in a book?

(b) Have students read the story by Ambrose Bierce, "An Occurence at Owl Creek Bridge."

(c) Show the film "An Occurence at Owl Creek Bridge." (50 min; B & W; Contemporary Films, Inc.)

(d) Discussion: What did you get from the story? From the film? Were they the same experiences? Why or why not?

(e) Show the film, "The Film Maker" (30 min; color UA 16). Discuss the subject of film making: Sound? Video? Shot sequences? Editing?

(f) Show: "Dream of Wild Horses" (9 min; color, McGraw-Hill)
"The Critic" (9 min., by Ernest Pintoff)
"The Hand" (19 min., color; McGraw-Hill)
"Lonely Boy" (27 min., black & white; McGraw-Hill)
"The Moods of Surfing" (15 min., color, Pyramid Film)

For each film the technique should be discussed.

Time: 5-7 class periods.

Evaluation: Level 1: Each child has commented on the technique of a film shown and Level 2: related the technique to the message he received from the film.

5. Program Objective: To conclude that the medium itself is the message or that the techniques of the medium are meaningful.

Emphasis: Strong program emphasis at this level.

Example of an instructional (performance) objective for this level:

Having viewed films, the student will analyze the technique used in each film and use the films viewed to explain what McLuhan means by "the medium is the message."

That is to conclude that the medium itself is the message or that the composite techniques of the medium are the message.

6. Program Objective: To evaluate the techniques used in a medium. (See #4)

Emphasis: Strong program objective at this level.

Pre-Assessment: In discussions students' usual comments concerning an evaluation of films are vague.

Example of an instructional (performance) objective for this level:

Having viewed the film, "Dream of Wild Horses," the student will evaluate the "dream-like" quality of the film and the techniques used to get this affect.

Learning Opportunities: Show film "Dream of Wild Horses." Have students discuss film. In #4 students have identified the film techniques used.

Based on the techniques used in the film have students evaluate the film in a short one-page critique.

Time: Two class periods.

Evaluation: Level 1: One-page critique shows judgements made on specific techniques used in the film. That students back opinions of the film with specific references to film technique.

LANGUAGE

SAMPLE INSTRUCTIONAL OBJECTIVES

Background for Language

The English Language is spoken by over three hundred million persons as a first language, used by millions more as a second langauge, and understood by unknown numbers of others. The English language is one of the most important media of communication in today's world. One can fly around the world, at least the world outside the iron curtain, in airplanes of dozens of nations speaking scores of languages and he will be instructed in English by lighted signs, "Fasten seat belts!" A large part of the world's diplomacy and an even larger part of the world's commerce is conducted in English. As a second language required in schools of nations of other languages it leads all others. A sound command of English is therefore a possession of almost incalculable value.

Despite these facts, most users of English know very little about it. When was English first spoken? By whom was it spoken, and where? How did it emerge as a distinct language? What circumstances influenced its development? These and many parallel questions need answers in our schools so that children and youth advancing in skill in English may also know what a rich and colorful heritage has fallen to them. Some of these questions will be answered in this curriculum, and the answers to others will follow from the reading of books listed in the bibliography. A consideration of first importance to teachers and students is the development of attitudes of inquiry and respect for the language which we share with millions of other speakers.

Usage. The term usage describes the choices that are made in the words, phrases, and idioms of a language as a response to standards imposed by forces external to the language. In English "I ain't got no paper" and "I have no paper" equally convey meaning, and from the point of view of emphasis the first example is more forceful than the second. Why do teachers discourage the first and teach the second? There is nothing inherent in the English language or in its grammar to direct this choice. The pressure comes from society, really a small part of society, whose judgments in matters of language carry weight. Consequently we avoid "I ain't got no paper" and encourage "I have no paper" in response to the expectations of our current society. As the expectations of society change, usage also changes. "Enthusiasm" in the eighteenth century was a bad word, used to express scorn of an undesirable trait. Today it is in excellent use, to describe an admired trait. "Stink, stench, smell, odor, aroma" all refer to the sense of smell, but their usage today differs widely. Once upon a time in English it would have been acceptable to speak of "the stink of the rose." When Sir Winston Churchill said, in a recording, "This is me, Winston Churchill, speaking," he was using a pronoun form made acceptable by social use.

The receiver of a package who inquires, "Who is it from?" is using a form sanctioned by use. He could ask, "Whom is it from?" but this form would not sound natural to most listeners. Much of the instruction given in schools regarding choices of words is to teach "acceptable usage," that is, what educated, responsible people expect. Usage is often confused with grammar, but it is not grammar. It should also be clear that grammar (as defined by students of grammar) does not make rules to govern usage. Actually many rules, often called "grammar" were created to support opinions about usage, such as the rule, "A sentence must not end with a preposition." Whoever invented this "rule" was ignorant of, or ignored, the historical fact that English properly ended sentences with prepositions long before the "rule" was made. The grammar of English includes sentences ending in prepositions. Whether or not to use such sentences is a choice of usage, not of grammar.

Grammar. In his chapter "English Grammar of English," Kenneth G. Wilson presents the concept that a grammar is a system: "The grammar of a language is the system of devices which carry the structural meanings of that language in speech and writing...A grammar is a description patterned system of signals employed by a language is a grammar of that language." In speaking of English grammar, therefore, we are concerned with the system by which we arrange and structure words to convey meaning; in simple terms, how we make English sentences. The grammatical system, then, operates strictly within the language. Unlike usage, grammar is not a correlation of language with the environment. Nearly all children master a large part of this system before they enter school. They know grammar but cannot yet describe it.

By means of a nonsense sentence we can see how certain forms of words, certain positions of words, and certain functional words give us clues to grammatical meaning. In such a sentence as, "The subrious mallots serbed cronkly under a jagonive brunter," there is no recognizable meaning, but there is unmistakable grammatical information.

From word forms we guess that subrious and jagonive are adjectives, mallots is a noun plural form, serbed is a verb in past tense, and cronkly is an adverb. When word form is aided by word position, we gain in assurance.

From word position we gather that subrious, in its position before mallots and after the, is an adjective; that mallots, standing before serbed is probably a noun; that serbed, standing after a noun and before a possible adverb is a verb, and that jagonive, standing before brunter and after a is an adjective.

The functional words the and a (which may be called determiners) signal a noun to follow, thus reinforcing our information about mallots and brunter; under, a preposition, signals a noun phrase whose headword would be a noun, brunter, preceded by a modifier, jagonive.

From this illustration we can understand how grammatical meaning is signaled by the forms of words, by the positions of words, and by the functional uses of certain words. It is this system by which we make sentences that we can call grammar. Though much of it is learned before a child enters school, it can be made conscious, clarified, and expanded by school instruction. "Teaching grammar," therefore, becomes the development by instruction of the means by which we make sentences.

It follows, then, that we are unable to speak about the grammar of English, for at present our knowledge is meager and the complete system is not revealed. But we can speak about some grammars of English, for these are efforts at the description of the system by which English operates. Among the grammars now current are traditional grammar, a system developed in the eighteenth century and refined by scholars of the early twentieth century. Some fragments of this grammar are in the school textbooks. A second system, founded by Professor C.C. Fries in 1952, is called structural grammar. Its principal effort is to determine the signals which make up structure of English apart from and independent of the lexical meanings of words. (For an illustration of this system see Structural Grammar in the Classroom by Verna Newsome, WCTE, University of Wisconsin-Milwaukee, Milwaukee, Wisconsin 53211, $1.25.) A third system, developed by Noam Chomsky and others, is called generativetransformational grammar. It seeks to determine the rules by which English sentences are formed and to organize these rules into a complete system. (For an illustration of this system in programmed form see English Syntax by Paul Roberts, New York, Harcourt, Brace and World, Inc., 1964, $3.80.) At present none of these grammars is the grammar of English. While scholars forge ahead to come closer to the grammar, teachers will be wise to be cautious in adherence to a single system. This guide attempts to employ useful aspects of all three systems.

Most grammarians divide the scientific study of the structure of language into three separate but related factors, called phonology, morphology, and syntax. These terms will be defined separately with comments.

Phonology. Phonology is the study of sounds; English phonology is the study of the sounds of English. When a system is devised for the representation of sounds of many languages, or of one language, it is usually called a phonetic system, or phonetics. Phonetics is the systematic study of speech sounds. Phonemics is the study of the speech sounds of a particular language which have distinctive differences in that language. There is phonetic study of English sounds, in which all occurring sounds are noted; in phonemic study the differences of sound that give us meaning are noted. But in a certain language, such as English, only a limited number of possible sounds convey meaning, and these sounds are recognized by the native users of the language even though some minor variations occur in pronunciation. For example, there are several variations of pronunciation of such a word as wash, yet these are generally understood in the United States, Great Britain, South Aftica, Australia, etc. when the word is used. The sounds that have identifiable significance in one language are called phonemes. In English most vowel letters represent several phonemes: the letters a, for instance, represents the sounds /æ/ , /e/, /a/, /ɔ/ and others. Even consonant letters may represent more than one sound: the letter f, for example, represents the phonemes /f/ and /v/ as in if and of. Some vowel sounds combine to form diphthongs as in /ɔi/ in the word boy.

Some attention will be given to the sounds of English and the characteristics of spoken English. The phonemes of English will be presented as part of the language growth in the elementary school. Also discussed will be the modifications of speech (intonation) called pitch (the rise and fall of the voice), stress (the amount of emphasis given to a syllable or word), and juncture (the breaks that are made in sequences of sounds such as the distinction we hear in I scream, ice cream; or night rate, nitrate). Children should learn that English is a language of contrast between very strongly stressed and very weakly stressed syllables. Such a word as president is currently Pronounced in English as /préz ə̆ də̆nt/, not/préz i dént/. Enrichment of children's experiences in these and other aspects of spoken English will, we hope, occupy the time now given to unnecessary memorization of definitions and terms.

Morphology. The study of morphology has to do with shapes and forms of words, that is, words with inflectional forms (grammatical signals, like man, men) and words formed by derivation, like denatured, brightness and formalize.

The inflections of English (now only grammatical fragments of an earlier complex system) are seen in:

- The plurals of nouns
- The forms of verbs
- The pronoun system (personal, demonstrative, relative, interrogative)
- The comparison of adjectives and adverbs by the addition of -er and -est
- The possessive forms of nouns

Examining these forms in elementary school helps the child to understand more exactly what he has been doing naturally and indirectly since he was a year old. In this curriculum morphology is emphasized as one of the principal learnings of grades one through six.

Derived words make up a large part of the vocabulary of English. In fact, English itself is a derived word, formed from Angle (the name of a segment of the Germanic invaders of England in the fifth century) and the suffix -isc, which in Old English carried the meaning of or pertaining to or in the manner of. Hence Anglisc meant the speech of the Angles. It is important to vocabulary growth and to spelling for children to learn as early as possible the ways by which English words are made. For example, such a simple word as "most" is the source of many commonly used words: almost, mostly, foremost, futhermost, uttermost, uppermost, innermost, outermost, etc. Another helpful aspect of derivation is the signal of word use given by some suffixes: -ness generally signals a noun; -ly often but not always signals an adverb; -al, -ous generally signal an adjective; -ive often signals an adjective, etc. Hence a sound knowledge of derivation on the part of all teachers, plus a readiness to point out derivational structure to children and youth, will bring rewards in increased word learning, easier reading of new words, and more accurate spelling.

Syntax. This division of grammar is the study of the way words and word groups are arranged to make sentences. It is concerned with word order. Because English has developed to the point that inflections are relatively insignificant, word order is paramount in our grammar. Even a kindergarten child knows that "boy the dinner ate his" is not a meaningful statement, and most five-year-old children can convert these words to the statement "the boy ate his dinner." It is this knowledge of how words go together that constitutes the grammar of English, and the rules which describe the order of words are the content of syntax.

In traditional grammar sentences are classified by purpose: declarative, exclamatory; and by form: simple, compound, complex, compound-complex. These classifications have been relatively useful for a long period of time, but the students of contemporary linguistics find them more categorical than descriptive, and as a result, less informative about the syntax of English. Many patterns which underlie simple English statements. The sentences following these patterns closely resemble the kernel sentences of the generative-transformational grammarians. These latter speak of two types of sentences: kernel sentences and transforms. A kernel sentence has only two parts, a noun phrase and a verb phrase. This fact is represented by the formula $S \longrightarrow NP + VP$. While NP may function as the subject, and VP as a predicate, they do not invariably do so, and are not so named. All sentences that are not kernel sentences are transforms -- sentences resulting from the application of transformational rules to the underlying grammatical structure by addition, deletion, or repositioning.

Conventions and Mechanics. Often mistakenly called grammar, such matters as capitalization, abbreviation, punctuation, indentation for a paragraph, letter forms and other oral or written signals are best described as conventions (most frequently oral) and as mechanics (when they are part of the writing system). These terms overlap and need not be clearly distinguished. To say "Good morning, how-do-you-do? I'm fine, goodbye, so long" is to use conventions of speech. "Please, thankyou, excuse me," and many others, may be similarly classified. In writing, such forms as "Dear Sir, Gentlemen, Sincerely yours, Respectfully yours," etc., are also conventions. These change gradually from time to time, but tend to be quite uniform in one period of time. For example, it would be unconventional now to end a letter with the phrase, "Your humble and obedient servant," but as every reader knows this was once the accepted convention.

In general, letter forms are conventions. The placement of the address of the writer, the date, the address of the receiver of the letter, the salutation, and the closing are all matters of convention. We could do them quite differently, but custom established the currently acceptable forms with tolerance for only very minor variations. We cannot teach such matters as "right" and "wrong" but only as currently accepted habits or patterns.

Capitalizations, abbreviations, punctuations and other written patterns are in one sense also conventions, but as their determination becomes a factor only in writing, it has been customary to call these mechanics. In punctuation, for example, many "rules" have been written in the attempt to standardize the use of punctuation marks, but newspaper editors and book publishers show very little agreement in following such rules. In fact, each major publisher has his own "style sheet" to govern punctuation and other mechanics. Wide variations appear among style sheets. In fact, it sometimes seems that the only punctuation about which one can be absolutely sure is that what the publisher considers a sentence ends with a period, and what he considers a question ends with a question mark!

In teaching punctuation and other mechanics, it is wise to avoid being dogmatic. Though teachers can create a sense of the need for punctuation to clarify structure, they will recognize that much punctuation is conventional and subject to variation. It is sound to adopt a style, or create a style sheet, and teach students to use it, not because it is "right" but because it standardizes the mechanics which you and your colleagues prefer. Let students know that there are many variations, but that consistency with one adopted style sheet can be expected. You will then have a ready answer for any variations the students may report or bring in.

Semantics. Although this word has a number of different meanings in contemporary psychiatry and philosophy, in its application to language it remains close to its Greek origin, "significant meaning." As we shall use the word in this curriculum, semantics is the study of the meanings of words, and how they affect human relations. Some of the uses of semantics in the English curriculum include:

- Recognizing verbal context
- Recognizing experiential context
- Recognizing physical context
- Identifying the nature of abstraction, and understanding the "ladder of abstraction"
- Distinguishing multi-valued orientation from two-valued orientation, the "black-white fallacy"
- Learning to distinguish emotive language from referential language
- Learning to distinguish inferences from facts; recognizing a judgment
- Recognizing and being able to avoid some of the common fallacies in argumentative speech and writing

Cf. Cleveland Thomas, Language Power for Youth. (Consult bibliography p. 146 for further references.)

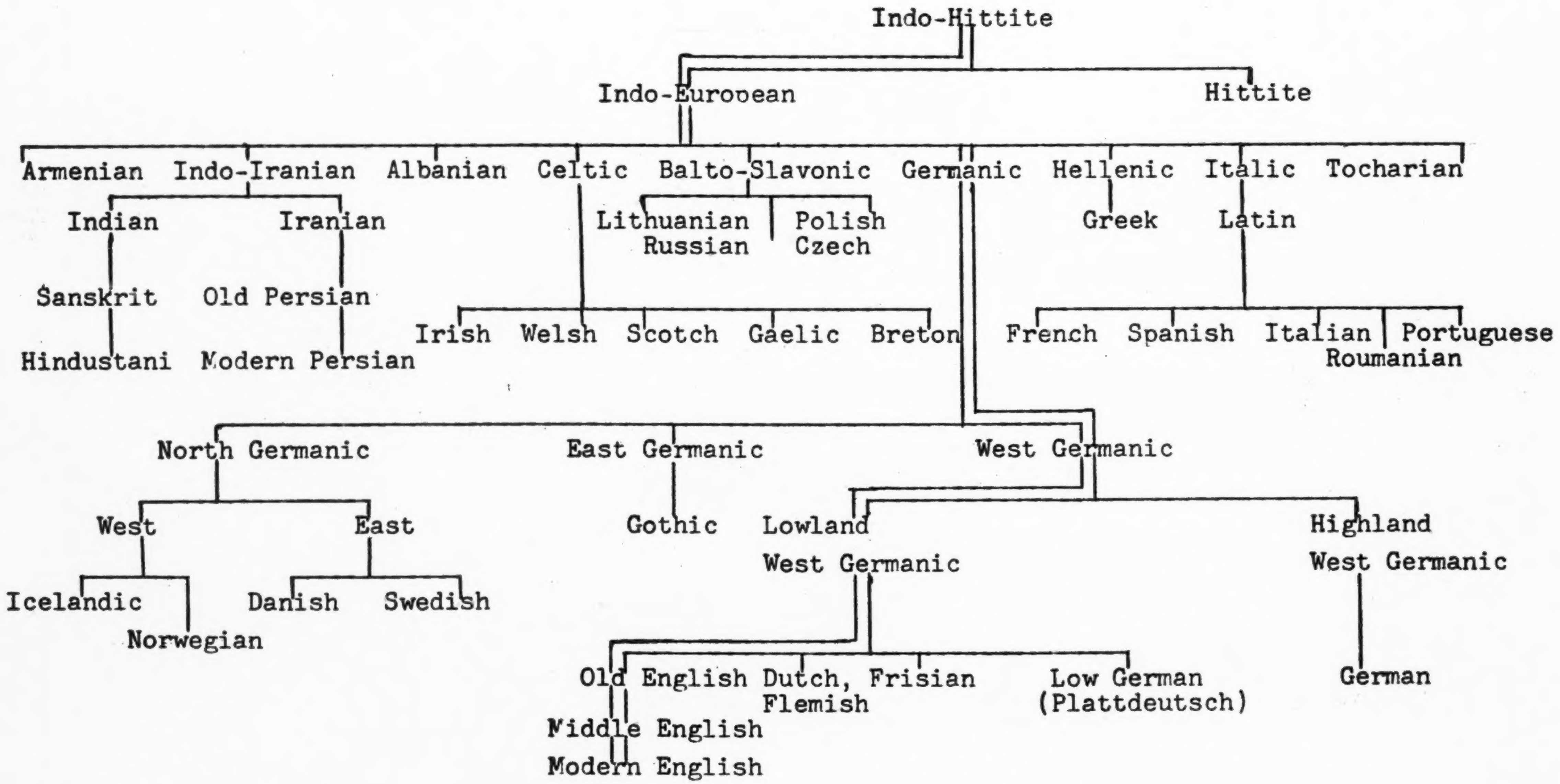
Other aspects of semantics deal with the processes which create words, and those which change, extend, or cancel meanings of particular words. Teachers interested in developing classroom applications of these aspects of semantics will find valuable help in Words and Their Ways in English Speech by Greenough and Kittredge, now available in paperback reprint, and McKnight, English Words and Their Backgrounds.

History of the English Language. This term needs no definition, but the application of the history of English to the teaching of English is largely unexplored. Yet it is a potent source of interest to students at all levels of growth in the use of English, and it is perhaps the chief means by which a truly linguistic attitude toward English can be developed in students. The history of English words and their meanings is one interesting part of the history of the English language. In structure, teachers should know the reasons for, and be able to explain to students such matters as: (1) the variety of forms of the verb to be; (2) why many verbs have the endings -s in the form of the third person singular, present indicative, but some, like can, may, should, do not; (3) the difference between I think and I am thinking; (4) the similar forms of certain adjectives and adverbs, such as fast, slow, quick, and loud; (5) why we use you, a plural pronoun, when we speak to one person; (6) why there are several ways of forming the plural of nouns; and many other peculiarities of the English language.

Some of these details can be introduced to the language curriculum as early as the intermediate grades; others will fit more appropriately into the program of the junior high school. Senior high school courses in English literature are appropriate to a simple but systematic review of the history of English with highlights of its three major periods.

From - Wisconsin English Language Arts Curriculum Project, January, 1968, Department of Public Instruction, Madison, Wisconsin, p. 298-302

ENGLISH	DUTCH	GERMAN	GOTHIC	LITHUA	CELTIC	LATIN	GREEK	PERSIAN	SANSKR
three	drie	drei	thri	tri	tri	tres	treis	thri	tri
seven	zeven	sieben	sebun	septyni	secht	septem	hepta	hapta	sapta
me	my	mich	mik	manen	me	me	me	me	me
mother	moeder	mutter		moter	mathair	mater	meter	matar	matar
brother	broeder	bruder	brothar	brolis	brathair	frater	phrater		bhratar
father	fater	vater				pater			pitar
night		nacht		naktis		noctis	nuktos		nakta


Indo-Hittite
Indo-European
Hittite
Armenian
Indo-Iranian
Albanian
Celtic
Balto-Slavonic
Germanic
Hellenic
Italic
Tocharian
Indian
Iranian
Lithuanian
Russian
Polish
Czech
Greek
Latin
Sanskrit
Old Persian
Hindustani
Modern Persian
Irish
Welsh
Scotch
Gaelic
Breton
French
Spanish
Italian
Portuguese
Roumanian
North Germanic
East Germanic
West Germanic
West
East
Gothic
Lowland
West Germanic
Highland
West Germanic
Icelandic
Norwegian
Danish
Swedish
Old English
Dutch, Frisian
Flemish
Low German
(Plattdeutsch)
German
Middle English
Modern English

From - English Language Arts in Wisconsin. Wisconsin English Language p. 298-302

Sample Performance Objectives for Late Adolescence (16-19 years old)

The Pasco County English Language Arts program objectives listed in the preceding section have been translated into sample performance objectives, giving an example pre-assessment activities, the learning opportunities or activities, the materials which might be needed, and evaluation techniques which may be used.

The following format is suggested by the writing committee for teachers to use in setting up performance objectives based on Pasco County English Language Arts program objectives:

(1) program objective:

(2) emphasis of program objective at this level:

(3) pre-assessment: to find out if students are already performing in this area or at what level they are performing.

(4) example of an instructional (performance) objective at this age level.

(5) learning opportunities or lesson plans which will give students the opportunities necessary to learn to perform.

(6) approximate time it would take for the lesson plan.

(7) evaluation: How will you know when the student can perform:

Level 1 - Minimum
Level 2 - Intermediate
Level 3 - Maximum

Late Adolescence (16-19 years old)

VI. Language

1. Program Objective: To express oneself in one's own language without fear of ridicule.

Emphasis: Strong program emphasis

Pre-Assessment: Teacher Observation: teacher has observed that students ridicule other students' dialects.

Example of an instructional (performance) objective for this level:

Having heard a recording of dialects on a given subject, the student will record the way various dialects express the same idea.

Learning Opportunities: The teacher will explain differences in dialect and also explain that the same idea can be expressed with the different dialects. The teacher will play a recording of different dialects on a given subject and ask students to write down expressions or words they think are different. The class will then discuss these in terms of similarities of ideas behind the words.

Time: One class period.

Evaluation: Teacher Observation: Level 1: Students are more tolerant of dialect differences as shown by their not ridiculing one another's dialects.

2. Program Objective: To acquire a classroom dialect which reflects the commonly accepted regional standard speech.

Emphasis: Strong program emphasis

Pre-Assessment: Teacher Observation: Most students are not speaking Standard American English as reflected in the given geographic region.

Example of an instructional (performance) objective for this level:

Having heard a recorded model of a particular standard usage the student will repeat the model accurately.

Learning Opportunities: The teacher will record a given standard pattern on a Language Master or a tape reocrder. The pattern will be played, and the student will repeat the pattern until he does it correctly.

Time: One class period; continue periodically as needed.

Evaluation: Teacher Observation: Level 1: The teacher listens to the students and hears them using the grammatical patterns.

3. Program Objective: To explore and play with language in order to become aware of language process without formalization. (no memorized definitions)

Emphasis: Slight program emphasis

Pre-Assessment: Teacher Observation: the teacher observes that students are not aware of the etymology of words.

Example of an instructional (performance) objective for this level:

Having opportunity for research, the student will find out how certain words were added and/or changed according to the usage of the times.

Learning Opportunities:

Remember when hippie
meant big in the hips,
And a trip involved travel in
cars, planes and ships?

When pot was a vessel for
cooking things in
And hooked was what grand-
mother's rug may have been?

When fix was a verb that
meant mend or repair,
And Be-In meant merely
existing somewhere?

When neat meant well-or-
ganized, tidy and clean.
And grass was a ground
cover, normally green?

When groovy meant furrowed
with channels and hallows
And birds were winged crea-
tures, like robbins and
swallows?

When fuzz was a substance,
real fluffy, like lint,
And bread came from bakeries--
and not from the mint.

When roll meant a bun, and
rock was a stone,
And hang-up was something
you did with the phone?

It's groovy, Man, groovy,
but English it's not.
Methinks that our language
is going to pot.

--Author Unknown

The teacher should read the poem to the class and then discuss how and why different words change. The teacher will write a list of words on the blackboard. Students will research changes in meaning of current day words utilizing dictionaries and etymology books. Students will then look for new words that have been developed due to the times. Example - satelite. On the next day students will present and explain the list of new words to the class. After presentation, there should be continued discussion centering around changes in words.

Time: One class period in library and one class period for presentation and discussion.

Evaluation: Level 1: Students' presentation of etymology of word and new words.

4. Program Objective: To increase vocabulary through experiences, actual and vicarious.

Emphasis: Strong program emphasis

Pre-Assessment: Teacher Observation: Students do not distinguish between the shades of meaning of words.

Example of an instructional (performance) objective for this level:

Having looked up the definitions of certain words, the student will interpret the various meanings of the words.

Learning Opportunities: Students will develop a list of words from their outside reading to present to the class. Students will show the various shades of meaning of each word. Each student will choose his own method of presentation, i.e. sentences with words used in different contexts, written paragraphs, etc.

Time: one class period in library and one class period for presentation.

Evaluation: Level 1: The presentation of the student will have the various meanings of the word.

5. Program Objective: To recognize and use words of imagery.

Emphasis: Strong program emphasis

Pre-Assessment: Teacher Observation: students use trite expression in descriptive writing.

Example of an instructional (performance) objective for this level:

Given an example of trite dull descriptive writing, students will write a paragraph of their own using words of imagery to paint a verbal picture.

Learning Opportunities: The teacher will project an example of dull, trite, description to be discussed by the class. Students will then write a descriptive paragraph of their own to be read and discussed within a group. Papers will then be rewritten utilizing suggestions for more original descriptive language. Teacher will select examples, before and after, to be used on the overhead for class discussion.

Time: two class periods

Evaluation: Level 1: Improvement of second paragraph over first.

6. Program Objective: As they develop writing vocabulary, to use mechanical skills.

Emphasis: Some program emphasis

Pre-Assessment: Teacher Observation: Having observed that students are sometimes careless in language mechanics, the teacher believes that a lesson in this is necessary.

Example of an instructional (performance) objective for this level:

Given a written paper, students will use correct mechanical skills.

Learning Opportunities: The teacher will select several papers with mechanical errors and project them for class discussion and correction. Correction of paper would then be done by all students through rewriting. This activity should be a follow up on any writing activity where needed and can also be combined with activity for objective 7.

Time: one or two class periods.

Evaluation: Level 1: Students are writing with 80% correct mechanical skills.
Level 2: Students are writing with 90% correct mechanical skills.
Level 3: Students are writing with 100% correct mechanical skills.

7. Program Objective: To combine words in writing to convey a meaning.

Emphasis: Strong program emphasis

Pre-Assessment: Teacher observation: students are sometimes careless in word arrangement.

Example of an instructional (performance) objective for this level:

Given any writing assignment, students will use correct word arrangement for clarity of meaning.

Learning Opportunities: (a) The teacher will give examples of how word arrangement changes or confuses meaning. ex. (1) My mother always scolds me while eating hurridly. (2) If I ever see a mouse in this house I'll put it up for sale. The teacher will then lead discussion on importance of word arrangement for clarity of meaning. (b) The following activity should be done along with previous activity on mechanics. The teacher will select papers to be projected for student discussion and correction. The students will rewrite for practice in improving clarity.

Time: one class period

Evaluation: Teacher Observation: Level 1: Students write with correct word order 80% of the time. Level 2: Students write with correct word order 90% of the time. Level 3: Students write with correct word order 100% of the time.

8. Program Objective: To recognize and write sentences having two parts, subject and predicate.

Emphasis: Strong program emphasis

Pre-Assessment: Teacher observes that some students repeatedly omit either subject or verb in writing sentences.

Example of an instructional (performance) objective for this level:

Students will use complete sentences in writing assignment.

Learning Opportunities: Using an overhead projector the teacher will show a transparency of writing with sentence fragments. The class will correct the sentences. The teacher will give an exercise made up from students' writing. The purpose of the exercise is to correct the sentence fragments in the writing. The class will go over this together. The teacher will return each student's paper to him and ask him to correct it for sentence fragments.

Time:

Evaluation: Level 1: The student corrects his paper so that 80% are complete sentences.
Level 2: The student corrects his paper so that 90% are complete sentences.
Level 3: The student corrects his paper so that 100% are complete sentences.

9. Program Objective: To be able to use word forms (morphology) which are plurals of nouns, the verb forms, comparison of adjectives, possessive forms, and pronouns.

Emphasis: Strong program emphasis

Pre-Assessment: From both oral and written work of the students, the teacher has observed frequent misuse of word forms.

Example of an instructional (performance) objective for this level:

The student will write sentences using forms of adjectives.

Learning Opportunities: The teacher will explain the forms (regular, comparison, superlative) of adjectives. The students will be given a list of ten adjectives and ten incomplete sentences which require a specific form of those adjectives the students will fill in the proper forms.

Time: Two class periods

Evaluation: Students complete the written exercise with proficiency desired by instructor (e.g. 80%).

10. Program Objective: To recognize and use orally and in writing concrete and abstract words.

Emphasis: Strong program emphasis

Pre-Assessment: The students are not generally conscious of abstract vs concrete words as demonstrated by their use of words to back up general statements.

Example of an instructional (performance) objective for this level:

Given a paragraph with a general statement backed up by other general statements, the student will rewrite the paragraph using specific vocabulary and ideas.

Learning Opportunities: The teacher using an overhead projector will show a paragraph developed by a general statement backed by other general statements. Another transparency will show a paragraph with a general statement backed up with specific information. The students will discuss the two as to which one is more effective and why.

The teacher will then give the students a paragraph to rewrite.

Time: Two class periods.

Evaluation: Level 1: The rewritten paragraph has a general statement backed by specific statements.

11. Program Objective: To derive new words from root words.

Emphasis: Some program emphasis

Pre-Assessment: The teacher has observed that many students do not take advantage of the possibility of forming more complete words from basic forms in their writing.

Example of an instructional (performance) objective for this level:

The student will add prefixes and suffixes to root words to form new words.

Learning Opportunities: The teacher will provide the students with lists of prefixes or suffixes (Latin, Greek, Anglo-Saxon) and their generalized meanings. The students will then be given various groups of root words and be asked to form new, more complex words.

Time: One class period.

Evaluation: Level 1: Students are able to form at least two new words from the root words through the use of prefixes and suffixes.

12. Program Objective: To recognize words as symbols and not objects.

Not applicable to late adolescence.

13. Program Objective: To recognize and use contextual clues to figure out word meanings.

Emphasis: Strong program emphasis

Pre-Assessment: Teacher has noticed that students tend to skip or overlook unfamiliar words which he confronts in his reading, rather than trying to figure them out in accordance to other words.

Example of an instructional (performance) objective for this level:

Given sentences which contain words previously unfamiliar, the student will achieve at least a partial understanding of the words through their use in the sentences.

Learning Opportunities: Given a short story or composition containing fifteen new vocabulary words which are used in ways that the context of the material gives clues to the meaning of the words, the student will write definitions for each of the new words. The class will discuss these definitions. How did you know? What clues did you use? The students will be given another selection to try.

Time: one class period

Evaluation: Level 1: The student is able to determine 80% of the word meanings. Level 2: The student is able to determine 90% of the word meanings. Level 3: The student is able to determine 100% of the word meanings.

14. Program Objective: To hear to recognize the intonational patterns (stress, pitch, juncture) as a part of language.

Emphasis: Strong program emphasis

Pre-Assessment: The teacher has observed that students pay little attention to stress and pitch in their own speech and oral reading and often miss subtle overtones in others' speech.

Example of an instructional (performance) objective for this level:

Having heard two versions of the same written speech, the students will base their interpretations on the tone as well as content of the speech.

Learning Opportunities: The teacher will deliver the same oral message to the class twice. Each time the language will be identical; the tone will be varied (e.g. sincere versus sarcastic). The students will write an interpretation for each speech.

Time: One class period.

Evaluation: Level 1: students interpret exact same words in two different ways, appropriate to the intonation provided by the speaker.

15. Program Objective: To discuss the origin of words and the semantics of language.

Emphasis: Strong program emphasis

Pre-Assessment: The students are not aware that words change in meaning.

Example of an instructional (performance) objective for this level:

Given a list of words the students will trace their history and be able to give their changes in meaning.

Learning Opportunities: The teacher will give students a list of words (stink, aroma, stench, odor) and have the students look these words up to find out what they once meant and what they mean now.

Time:

Evaluation: Level 1: All students find that the meanings of these words have changed.

16. Program Objective: To discover that language has structure and vocabulary through the study of language in general and English in particular.

Emphasis: Strong program emphasis

Pre-Assessment: The teacher has observed that students take language (esp. English) for granted; they view it as an almost innate human trait. They do not see language as a very rational set of rules and symbols.

Example of an instructional (performance) objective for this level:

The student will discover that any language is a combination of vocabulary and rules of structure--that a language can be generated with these two elements.

Learning Opportunities: The students will be asked to develop a new language for the class. They will initially invent a modest vocabulary. Then a series of rules and prescriptions will be devised (e.g. word order, plurals of "nouns," tenses of "verbs," etc.). All students will then write sentences utilizing the structure and vocabulary of their newly generated language.

Time: At least three class periods.

Evaluation: Teacher observation: Level 1: all students participate in making suggestions for vocabulary and rules of structure. Level 2: They are then able to use the language correctly in written exercises.

17. Program Objective: To recognize that grammar offers alternative structural patterns (transforms).

Emphasis: Strong program emphasis

Pre-Assessment: The teacher observed, when reading student writing, that students did not have sentence variety.

Example of an instructional (performance) objective for this level:

Given two Kernel sentences (The train hit the blockade. and He bought an automobile.), the student will rewrite the former using the passive transformation rule (The blockade was hit by the train.) and the latter using the passive transformation (The automobile was bought by him.).

Learning Opportunities: The teacher will present a quick review of the basic distinctions between Kernel (or basic) sentences and sentence transforms (derived sentences). A Kernel sentence is most easily described as a simple active declarative sentence (using the term declarative in the traditional sense), as it stands alone without expansion or modification. A Kernel sentence of a particular pattern is the simplest of its kind.

The following are Kernel sentences:
(1) The train hit the blockade.
(2) He bought an automobile.

To these and other Kernel sentences, the various transformation on rules may be applied in order to produce an infinite variety of sentences.

For example, the passive transformation rule may be applied to the Kernel sentences:

(1) The blockade was hit by the train.
(2) The automobile was bought by him.

What was done to both Kernel sentences? The teachers should allow students to discover for themselves the passive transformation pattern.

NP1 + tense + VT + NP2 (a way of writing the following:)
(1) The train hit the blockade.
(2) He bought an automobile.

NP2 + tense + be + en + VT + by + NP1 (a way of writing the following:)
(1) The blockade was hit by the train.
(2) The automobile was bought by him.

Give the students Various Kernel sentences to rewrite using the passive transformation rule.

Time: One class period.

Evaluation: Level 1: The teacher writes the sentence, The boy ate the pie., on the board. Students are to apply the passive transformation rule with 100% accuracy. (The pie was eaten by the boy.)

18. Program Objective: To understand that the study of grammar has humanistic as opposed to pragmatic transfer.

Emphasis: Strong program emphasis

Pre-Assessment: The teacher observed that students believe that studying grammar enables a student "to speak and write good English."

Example of an instructional (performance) objective for this level:

Given an open-ended discussion on the topic, Why Study Grammar?, the student will point out his reasons for studying grammar. (To observe the workings of one's language, to analyze how words are put together and why they are put together that way, etc.)

Learning Opportunities: Very often students demand to study grammar (usually traditional Grammar), because they believe it is the way to a good verbal and written command of English. However, "Even assuming an ideal situation where the instruction is clear and consistent and the students are both eager and able to learn grammatical theory, there is evidence to suggest that the understanding of the theory does not result in significant application." (Paul O'Dea, "The Teaching of Language," Unit IV, January 1, 1968, Science Research Associates, Inc. p. 15

Also, Research to date has indicated a negative connection between grammatical study and increased proficiency in writing. (Paul O'Dea, "The Teaching of Language," Unit IV, January 1, 1968, Science Research Associates, Inc., p. 15.)

Yet, the workings of one's language can prove to be a rewarding experience from a humanistic point of view.

With this in mind, the teacher should discuss the question, why study grammar? It should be open-ended. The teacher might want to furnish the above information as needed to clarify the discussion.

Time: One class period.

Evaluation: Teacher observation: Level 1: Students express that grammar is a beneficial study to understand and how words are put together, and how this changes.

19. Program Objective: To recognize and use certain language usage appropriate to given social, geographical, and cultural levels.

Emphasis: Strong program emphasis

Pre-Assessment: Teachers observation: Students tend to lapse into slang in formal situations.

Example of an instructional (performance) objective for this level:

Given three different social situations (a formal meeting, an informal party, a classroom situation), the student will write a short skit and act out the skit, using language appropriate to the occasion.

Learning Opportunities: The students will be divided into groups of 5-7. They are to write three short skits, one depicting what they think is a typical formal meeting, another, an informal party, and, another, a classroom situation.

The groups should enact their short skits.

A class discussion should follow. What was the difference in the language used at the three different occasions? Why were they different? Do we always speak the same way? Why not? Do people from different areas of the country speak the same way? Why not?

The student should conclude that there are many levels of language.

Time: Two class periods

Evaluation: Level 1: The skit should demonstrate the correct usage for the situation.

20. Program Objective: To be aware that the structure of language (syntax) is described by various grammars and that these descriptions are not the language.

Emphasis: Strong program emphasis

Pre-Assessment: Teacher observation: Students analyze sentences from a traditional grammarian's viewpoint only.

Example of an instructional (performance) objective for this level:

Given a lecture and film presentation of the history of English grammars (traditional grammar, structural linguistics, and transformational or generative), the students will analyze three sentences from the different points of view of the three grammars.

Learning Opportunities: Lecture Content: By far the most widely known system for describing English sentence structure is traditional grammar. Actually, there is no single, systematic codification of its principles but rather a great variety of textbooks and handbooks which generally describe formal grammar (i.e., the eight parts of speech, the main elements of a sentence, phrases, and clauses, provide instruction and practice in writing correct sentences, then clear sentences, and finally effective sentences with a review of mechanics generally near the end of the book.) Some of these books contain exercises in diagraming and some do not, but the premises of the traditional system are nonetheless recognizeable. In the traditional system, words are classified as nouns or adjectives largely on a semantic or functional bases. Traditional grammar has characteristically relied on the examination of written English exclusively. Nothing constitutes a more definite identification of traditional grammar than its prescriptive nature.

It is important at the outset to recognize that structural linguistics as a grammar defines a much broader area than does traditional grammar. Not only does it describe the phonetic system of English, it also attempts to investigate the units that make up words as well as those that comprise sentence semantics and dialectical differences. English teachers are concerned with structural linguistics as it operates in the study of sentence patterns. The structural linguistics are inclined to define the parts of speech on four bases: Word order, function words, inflection, and intonation. Structuralists define language as spoken language. In contrast to the methodology of the traditional grammarian, the structuralist insists that students be led to their own verifiable generalizations of how language works.

Noam Chomsky, generally regarded as the founder of transformational or generative grammar, defines grammar as a device for producing or generating sentences. In this sense, grammar is a productive machine and not a measuring rod.

In a manner resembling the structuralists's laying out of basic sentence patterns transformational grammar gives a few basic patterns - simple declarative sentences in the active voice. These are called Kernel sentences. From these Kernel Sentences are derived all other patterns, however complex and apparently unrelated. The ways in which the new sentences grow out of the Kernel sentences are called transformations.

For the most part transformational grammar employs the terminology of traditional grammar, not structural linguistics. Like the traditional grammarian the transformational grammarian is inclined to content himself with examination of the written language. In other words, the signals of intonation, regarded as so important by the structural linguist, are not a matter of key interest in transformational grammar, although they are not entirely ignored. Again, like traditional grammar, transformational grammar relies on rules rather than, like structural linguistics, on inferences from data.

"... I would like to make some observations. Grammarians, or linguists, or whatever you want to call them--people who devote their lives to the study of language structure--are very busy at present with new ideas about language, and new ways of dealing with grammar....New linguistic theories and new revolutions in grammar are likely to keep on turning up for some time to come. We must speak not of the new grammar, but of the new grammars." (John Algeo, "Linguistics: Where Do We Go From Here?" English Journal, January, 1969, p. 11-112.)

The teacher can then choose three sentences and talk about them from the points of view of the three types of grammar: traditional, structural, and transformational.

Example: The book was interesting.

Traditional Point of View: "book" is a noun because it is the name of an object. "Was" is a verb "to be". "Interesting" is an adjective because it describes "book". "The" is a definite article because it modifies the noun, "book".

Structural Point of View: The structural linguists are inclined to define the parts of speech on four bases: Word order, function words, inflection, and intonation. Of these the most important basis is word order, and structuralists would say that one could classify a part of speech by observing how the word "patterns".

The ________________ was interesting.

Any word which filled the blank had to be a noun.

Most of the other conventional parts of speech, such as the article and the preposition, were labeled function words or structure words. The names of some of these were changed, so tha tthe definite article "the" became a known as a determiner, which signals that a noun will follow.

Therefore, we know that the blank has to be a noun not only because of position but also because "the" precedes the blank.

Intonation can also offer a clue--the sound when spoken. Inflection reveals that the word that fills the blank, such as "book", will usually take the inflection common to nouns, such as --s or --'s.

Transformational Point of View:

The book was interesting.

Seven Kernel sentence patterns are widely recognized. The NP (noun phrase) is not differentiated for the different patterns, but the VP (verb phrase) is rewritten differently for each pattern. Thus the differences in the VP (or predicate) distinguish the patterns. This sentence fits pattern 5-NP--be--adjective.

Students should be shown the seven patterns:

NP (Subject)		VP (Predicate)	
1 (det +) n	2 Verb or be	3 a structure that completes the verb-compliment	4 (adverbial) -optional
Pattern 1 NP Boys	Vi compete.		
Pattern 2 NP Some boys	Vt enjoy	NP$_2$ (direct object) sports.	
Pattern 3 NP The boys The boys	Vb (became, remain) became remained	(NP) (Adj.) friends. (NP) competive. (Adj.)	
Pattern 4 NP The boys	Vs (seem, etc. are	Adj. energetic.	
Pattern 5 NP The boys	be (is, are, was, were) are	Adj. reliable.	
Pattern 6 NP The boys	be were	NP. classmates.	
Pattern 7 NP The boys The boys	be are were	adv-p (word or phrase) here. in Chicago.	

Give the students three sentences and have them discuss the sentences from the three different points of view.

Time: Two class periods.

Evaluation: Level 1: The student can discuss the sentences from one point of view. Level 2: Two points of view. Level 3: Three points of view.

21. Program Objective: To purposefully rearrange words into various sentence patterns and to use these patterns.

Emphasis: Strong program emphasis

Pre-Assessment: Students write mostly simple sentences.

Example of an instructional (performance) objective for this level:

Given a prepared paragraph from which all modifying phrases, clauses, and words have been removed, the students will add modifiers, phrases and clauses.

Learning Opportunities: Students are introduced to the structure of the smallest rhetorical unit, the sentence. The students are to write precise, articulate sentences based on linguistic structure.

The teacher may use examples of effective writing by noted authors (or student writing) which appear in the literature being read.

There should be a review of the transformational possibilities of the sentences introduced in the junior high school. (See Chart for number 20 in this section.)

Next, the teacher should prepare a paragraph from which all modifying phrases, clauses, and words have been removed. The difficulty of the paragraph should be guaged to the student's ability level.

In the first revision students will most likely add one-word modifiers and will be dissatisfied with the flat, immature sentences. In the second revision various types of phrases and clauses will probably be inserted. Etc.

Time: 3-4 class periods.

Evaluation: Level 1: The teacher reads the paragraphs with revisions and notes that students included phrases, clauses, etc. in the revisions.

22. Program Objective: To seek and use vocabulary words in order to express oneself concisely, clearly, and aesthetically. (No vocabulary lists to be memorized.)

Emphasis: Strong program emphasis

Pre-Assessment: Students write using imprecise words.

Example of an instructional (performance) objective for this level:

Given various poetic selections, the students are to trace the meaning of a particular word (such as "night.") and compare the different meanings.

Learning Opportunities: The teacher will give dittoed copies of poetry lines which might contain the use of the word "night" to the students.

Example of such are:

> *Receive what cheer you may:
> The night is long, that never finds the day.
> (William Shakespeare, Macbeth)
>
> *Do not go gentle into that good night, old age
> should burn and rave at close of day...
> (Dylan Thomas, "Do Not Go Gentle Into That Good Night")
>
> *Fear death?...
> The power of the night, the press of the storm, the
> post of the foe...
> (Robert Browning, "Prospice")
>
> *Eyes the shady night has shut cannot see the record
> cut...
> (A.E. Houseman, "To An Athlete Dying Young")
>
> *She walks in beauty, like the night of cloudless
> climes and starry skies...
> (Lord Byron, "She Walks in Beauty")

Questions to discuss: How does the poet's interpretation of the word "night" compare or contrast with the dictionary meaning or meanings? Might one person's interpretation of the word "night" differ from another's? Why? Does the word night ever seem to have the same meaning in one poem that it does in any of the other poems under consideration? If so, in which ones?

Time: one-two class periods.

Evaluation: Level 1: Each student commented during the discussion, tracing the meaning of the word or comparing it with another.

Other suggestions for Vocabulary Study:

(1) As an individual project (perhaps for extra credit) some students may wish to adopt the "word-a-day" plan. Words learned should be those encountered frequently in speaking, listening, reading and writing.

(2) The teacher and students make lists of words in which accentuation differs from the normal English pattern; they, then conduct pronunciation drills and learn the meanings of the unfamiliar ones.

(3) Give students a list of commonly confused homonyms to pronounce and define:

council, counsel, consul
coarse, course
principle, principal

(4) Demonstrate how words may be changed to mean "a person" or "one who" by adding the suffixes -er, -or, -ist, -ian, etc. Example: operate-operator
special-specialist

(5) Students may be given worksheets containing terms that have come from the names of people, places, events, etc. Students will use a variety of reference sources to ascertain the origins of these words.

(6) Students may compile lists of archaic, obsolete, and rare words in the English language. A similar thing may be done with words having variant spellings.

23. Program Objective: To recognize the words, or words in just a position, have varying effects in certain contexts and to use such words. See #22

Another example of this would be:

The following lines could be studies:

*False face must hide what the false heart doth know.
(William Shakespeare, Macbeth)

*My heart leaps up when I behold a rainbow in the sky.
(William Wordsworth, "My Heart Leaps Up")

*And thus together yet apart, Fettered in hand but joined
in heart.
(Lord Byron, "The Prisoner of Chillon")

*I will arise and go now, for always night and day,
I hear lake water lapping with low sounds by the shore;
While I stand on the roadway, or on the pavements gray,
I hear it in the deep heart's core.
(W. B. Yeats, "The Lake Isle of Innisfree")

*Under the new-made clouds and happy as the heart was long...
I ran my heedless ways..."
(Dylan Thomas, "Fern Hill")

*Near them, on the sand,
Hall sunk, a shattered visage lies, whose frown,
And wrinkled lip, and sneer of cold command
Tell that its sculptor well those passions read
Which yet survive, stamped on those lifeless things,
The hand that mocked them, and the heart that fed..."
(Percy Bysshe Shelley, "Ozymandias")

Discussion Questions:

(1) What does "heart" mean in each piece of poetry?
(2) Is the word a symbol of something else?
If so, what does it symbolize?
(3) Does the word "heart" help to set the tone?
(4) How does the word in context affect the meanings of the word "heart"?
(5) How does your interpretation of the meaning of "heart" in each selection compare with dictionary meaning or meanings?
(6) Does the word "heart" ever seem to have the same meaning in one poem that it does in any of the other poems considered here?
(7) Does your personal philosophy or way of life in any way control the meaning that "heart" conveys in any of these passages?

This kind of activity may be carried out with any number of words as they appear in different poetic contexts such as: time, sleep, dawn, etc.

24. Program Objective: To be aware that language is in a constant state of change and to explain language in the light of its history.

Emphasis: Strong program emphasis

Pre-Assessment: The students are not totally aware of how words came into our language.

Example of an instructional (performance) objective for this level:

Given vocabulary study and dictionary work, the student will be able to give the etymological information of the words, thereby, realizing that English is indebted to many languages for a large part of its vocabulary.

Learning Opportunities: Have students look up words in order to get the etymological information for the given words. (Since the Shorter Oxford English Dictionary gives dates for the entrance of words, or certain meanings of words, into the language, it is recommended that E English teachers request that their school librarian acquire one or two copies.)

Such words might be:

Anglo-Saxon	French + Latin
house	residence
show	signify
help	relieve
dear	precious
hard	difficult
hide	conceal
freeze	congeal
king	sovereign
buy	purchase

big	pork
cow	beef
calf	veal
sheep	mutton
spit	

In looking up words, students will find that most of the commonplace words are Anglo-Saxon in origin, whereas the more sophisticated synonyms are from French or Latin.

Time: 2 class periods

Evaluation: Level 1: All the students found the origin of the words given.

SAMPLE UNITS

LATE ADOLESCENCE SENIOR HIGH

Background for Unit Development

The word "unit" implies unity. This is central to the teaching process. There are three major sources of unity in English language arts: (a) the unit organized around a segment of subject matter; (b) the unit organized around an activity or process; (c) the unit organized around a theme or topic. In all three types of units, it is essential that the English language arts skills (speech, listening, writing, viewing, reading, and language) are well coordinated, so that no skill is taught in isolation.

The "Subject Matter" Unit: The unit which finds its unity in a segment of subject matter is the oldest and most familiar. The teacher seeks unity through centering attention on the adjective clause or some other element of grammar, on the short story or some other genre of literature, on some specific literary work, or on a chapter or section in the textbook. This type of unit may or may not be successful; but it is certain that, in many schools, the "safeness" and definiteness of this kind of teaching have brought an over-emphasis on it, resulting in an unimaginative and pedestrian program, with too many things presented in high and dry, unrelated fashion.

The "Activity" Unit

This unit finds its unity in a language activity or process. Examples of this type are writing letters, reading the newspaper, giving a book review, writing a research or library paper. The subject matter may be various; the unity is found in the process of skill. Again, such units may be successful, or they may represent sterile rehearsal of processes out of any live context.

The "idea-centered" unit

Examples of such units are "The Faces of Courage," "The Frontier Heritage," "American Mosaic," "The Individual's Quest for Universal Values." The terms "topical" and "thematic" often are used to identify this third type of unit. At its least significant, the topical unit merely starts with a flowery label which is promptly forgotten as the class plows through the next 123 pages in the textbook or anthology. At its best the thematic unit permits the sharp unity of an idea pursued through various selections of literature, various media, writing, speaking, listening, and language.

Eclectic

The three types of units are not mutually exclusive; a given unit may combine approaches. For example, study of the short story may be centered around a topic such as "People in Crisis."

From: A Guide: English in Florida Secondary Schools, Bulletin 35A, 1962, State Department of Education, Tallahassee, Florida p. 136-140.

No matter which unit type is designed the design should include the following:

(1) What Pre-Assessment have you made?

(2) From the preceding section, towards what program objectives are you working?

(3) Towards what performance objectives based on the program objectives are you striving?

(4) What learning opportunities are you making available for your students so that they can learn to perform?

(5) Approximately how long will this take?

(6) How will you evaluate to find if the objectives were accomplished?

The following sample unit or units were designed by teachers in accordance to these six points. Please note that the different English language arts skills were integrated. No skill is taught in isolation.

In designing a unit the teacher should first study the following grom W. James Popham's The Teacher-Empiricist, A Curriculum and Instruction Supplement, Los Angeles: Tinnon-Brown, Inc. , 1965, p. 14-24.

Preassessment

In effective instruction it is first necessary to preassess the student to determine his current status with respect to the posited instructional objectives. In other words, one attempts to identify the learner's entry behavior. The term "preassessment" is used rather than "pretesting" only because preassessment may suggest a more generally applicable assessment procedure than the use of paper and pencil tests. One of the real advantages of preassessment is discovering whether the student has in his repertoire the kind of behavior the teacher wishes to promote. It is conceivable students may enter the course with far more competence than is assumed for them by the instructor and weeks may be wasted in "teaching" students what they already know. In the same vein it is often the case students know far less than we assume they know. They may actually fail to possess the prerequisite ability, knowledge, or skill they need to accomplish the course objectives.

In either case, preassessment results may suggest modifications of originally selected objectives both with respect to minimal levels as well as the actual content of the objectives themselves. For instance, analysis of the student's entry behavior may suggest the teacher add or delete objectives. In other cases it might be prudent to alter only the minimal levels previously established for the objectives.

A particulary important advantage of preassessing is the establishment with certainty that the student cannot, in advance of instruction, perform well with respect to our objectives. When, after instruction, he is able to behave in the prescribed fashion the teacher's instructional efforts will deserve credit for achieving the behavior change. This point will be discussed in more detail later under evaluation.

An additional advantage of preassessment is that through its use we can identify individuals within the class for whom we may wish to subsequently differentiate our instruction. It may be we might use different objectives for remarkedly able students than those for the rest of the class and, accordingly, subject these special students to different instructional experiences.

The actual preassessment may be conducted either formally, as with a paper and pencil evaluation instrument or, in come cases, quite informally. If, for example, a new class in the Russian language is instituted in a high school perhaps the only kind of preassessment necessary is for the teacher to ask students how many know the Russian language. Often it is revealed no one knows it and the teacher can proceed with the assumption of no knowledge on the part of the students. Ideally preassessment devices should take the same form as those used in final evaluation. Perhaps the pretest, if it is a test, should be the same as the posttest. It is obvious that in order to consider preassessment the instructor must already have given serious attention to the question of final assessment. Once having preassessed, and possibly modified his objectives accordingly, the instructor is now ready to begin planning instructional activities with which he hopes his students will accomplish the objectives.

Selection of Learning Activities

The teacher is now faced with the actual determination of what will happen during the class period. It is necessary to plan what happens during particular minutes of the class period. As suggested earlier, many beginning teachers make this decision on the most opportunistic grounds hoping that whatever is done which seems educational will, in fact, result in learning. In the instructional paradigm advocated herein five learning principles are offered to guide the teacher in the selection of classroom activities. These learning principles have considerable support from the field of psychology and it is probable learning experiences for youngsters will be provided. There are certainly more than five principles which could be described. But, as indicated before, it seems more profitable to give the prospective teacher intense knowledge of a modest collection of instructional principles so he can use them when he begins teaching.

Before turning to an actual discussion of the five principles a distinction must be drawn between use and effective use of a principle. It is clear some principles could be used, and clearly used at that, but used in a fashion not particularly effective. Drawing an analogy from the field of sports we might think of a tennis player who is attempting to use a principle regarding the proper way to hit a backhand shot properly. By watching the player during many games of tennis, we might observe on one occasion, and only one, he hit the background shot properly. Now, did he use the principle on which the appropriate backhand stroke was based? Clearly he did. However, if we ask ourselves whether he used it very effectively in the sense he has an effective backhand shot we would respond "No", for he only used the principle on one occasion. Thus, a distinction can be drawn between use and effectiveness.

However, it is often impossible to determine in advance just what factors should be involved in certain instructional principles to make their use effective. The best we can do is offer suggestions regarding factors that presumably affect the effectiveness of a particular principle. The ultimate test of whether a principle has been effectively used must be conducted in terms of the terminal behavior change of the pupils. Some teachers who violate the suggestions regarding how a principle is used effectively may actually modify behavior of their students in a desired direction. Similarly, some tennis players violate basic stroke principles, yet continually return the ball across the net. Who is to say they do not have an "effective" stroke? The distinction drawn here is between use and presumptive effectiveness. Later in the instructional supplement the reader will be asked to identify teachers who use certain instructional principles and, in addition, to identify teachers who use certain instructional principles effectively. Please recall the latter effectiveness refers to presumptive effectiveness and this effectiveness must be tested ultimately in an empirical fashion.

APPROPRIATE PRACTICE

The first and most important learning principle is that the student must have an opportunity to practice the kind of behavior implied by the objective. That is, he must be given practice appropriate to the objective. There is a host of psychological literature which suggests that if we wish the student to behave in a particular fashion, we must give him a chance to respond actively. If this response is consistent with our aims, all the better.

If an algebra teacher, for instance, wishes a student to manifest knowledge of the subject matter by solving story problems, then he should not give him solely equations to practice throughout the course. Rather, he should give him practice in solving story problems.

A particularly interesting point arises in connection with the judgment of whether a certain practice is "appropriate". In order to judge conclusively whether practice is appropriate we must have a behavioral objective. Take for instance, a non-behavioral objective such as, "the student will understand algebra". If you were to walk into a school classroom and note an algebra class engaged in certain activities, you would be uncertain whether those activities were appropriate to a desired objective because you would not know with certainty what the desired objective was. We would not know what criterion of understanding was to be employed. At best, we would not be sure if the practice was appropriate. Hence, for all practical purposes we must find a behavioral objective in order to assert conclusively that appropriate practice is present.

The beginning teacher will usually find this is the single most important principle in securing a desired behavior change. Many neophyte teachers wonder in amazement as students fail to perform well on their tests when they have spent the entire time lecturing, even eloquently, but not giving the students opportunity to respond during class. Through using the principle of appropriate practice, real behavior changes are usually accomplished.

Among the factors contributing to the presumptive effectiveness of appropriate practice is first, the frequency with which it is used. In general one can assume the more frequently a student has appropriate practice, the better. The second factor is the degree of relationship of the practice to the objective. The closer the practice behavior is to the terminal measure, the more effectively the principle has been used. If, for instance, a student is to respond in writing to certain stimuli, then it is probably best to give him practice in responding in writing rather than only oral practice. Although oral practice of precisely the same kind of activity is certainly better than no practice, given a choice between the two kinds of practice one should choose that which is closer to the behavioral objective.

INDIVIDUAL DIFFERENTIATION

The next principle is individual differentiation or, perhaps more accurately, differentiated instruction. The teacher using this principle attempts to differentiate instruction according to the ability, interest, or prior achievements of students. This suggests not that the students merely engage in individual or small group activities, but that the activity is differentiated to some extent so the student's unique learning potential is considered. It is not necessary to differentiate only in the case of the individual students. By grouping the class into smaller work groups, based on some relevant index, the teacher also differentiates.

A beginning teacher will usually be astonished at the tremendous heterogenity present in his classroom. It is indeed a challenging task to attempt to use the principle of individual differentiation because of the tremendous time consumption associated with planning differentiated activities. To the degree it is possible in the instructional situation, the principle of individual differentiation is one leading to marked student success.

With respect to the presumptive effectiveness of this principle it is probably more effective to use the principle frequently and, secondly, to incorporate a number of factors in the differentiation of instruction. For example, if one were to differentiate on the basis of IQ alone rather than on the basis of IQ and achievement, then the latter should be more effective. Another criterion by which to judge the effectiveness of this principle is the actual degree of pupil individualization. For instance, it would be better to adapt the instruction differentially for five groups of six pupils than for two groups of 15 pupils. Ideally, of course, one would like to have almost a tutorial situation with instruction adapted for each pupil. It is also important to differentiate with tactfulness. There are instances when teachers have divided their class into groups and then audibly referred to one of the groups as the less able or "dull" group. Such a tactless treatment of youngsters may lead to undesirable emotional consequences.

PERCEIVED PURPOSE

According to this principle we try to promote the student's perception of the purpose or value of the learning activity. Many teachers assume, in error, that their students automatically see why they are studying a particular topic. In fact, many students have great difficulty in discerning why they are being forced to attend to certain subject matters. In using this principle the teacher attempts to establish a "set" which increases the student's inclination to learn.

There is considerable research evidence suggesting students who see a real purpose in learning something will learn it better. To illustrate, it is often said some of the worst instruction takes place in medical schools where instructors are frequently selected because of their medical proficiency rather than instructional prowess. However, the prospective physician typically learns very well because he is so highly motivated to succeed in the school having recognized the obvious rewards of the medical profession.

The principle of perceived purpose can be employed with only modest effort in some cases, but many experienced school supervisors indicate it is the principle most frequently overlooked in the case of beginning teachers. The teacher tends to think students understand why it is the topic they are studying is worthwhile. This is usually not so.

The presumptive effectiveness criteria for this principle pertains first to the time sequence in which it is used. The perceived purpose activity, if it is going to be valuable, should be employed near the first of a unit or lesson so that even before he starts to study the student sees why it is important for him to learn. Secondly, the degree to which the teacher attempts to communicate this perceived purpose is an important criterion of effectiveness. A teacher who walks into an English class and tells the students to study grammar because it is "good for them" probably communicates very ineffectively to the class even though he is using the principle or perceived purpose. Techniques must be found which can "reach" the student and suggest to him why that which he is studying is of value. For example, if one shows the student how the material to be discussed is relevant to his every day experience. Then too, perceived purpose should occasionally be used after the instruction has begun to remind the student of the importance of the content.

KNOWLEDGE OF RESULTS

According to the principle of knowledge of results, the student should be given an indication of whether his responses are correct. This information should be given as quickly as possible, preferably during the same class period. Ideally, the student should know an instant after he makes a response whether it is appropriate or not. Therefore, teachers who systematically use this principle often devise practice tests in which the student makes responses and then finds out immediately after whether he is right or wrong. Knowledge of results can be supplied by having the students exchange papers and correct each other's work or by the teacher giving answers to practice questions. In other words, any method by which the student can determine whether his responses are right or wrong is acceptable. Even in dealing with student's responses to oral questions the teacher should let the individual know whether he is right or wrong. This, of course, is almost impossible to avoid in normal discourse even between student and teacher. The question of how much delay can occur between the response and confirmation is still being researched. However, it is generally agreed that immediate confirmation is preferable to delayed confirmation.

The presumptive effectiveness criteria for this principle are the immediacy with which the knowledge of results is given, that is, the more rapidly the student finds out the better and the frequency with with knowledge of results is used. When students find out their responses were correct or incorrect after the end of an instructional sequence--for instance, on the final examination of the semester--it should not be considered knowledge of results. It does not contribute toward the student's preformance on the evaluation measure if the only time he learns whether he is right or wrong is after he has completed the evaluation procedure.

GRADUATED SEQUENCE

The fifth principle is the principle of graduated sequence. As the name suggests, this principle dictates that learning activities should be planned in a graduated sequence of difficulty, complexity, or quantity. This refers not just to separate steps in the activities, but to a gradual increase in the amount of effort required from a student. With some subject matter this principle does not apply as forcibly as with others. However, the steps between concepts or items of information of the subject matter should, in general, be relatively small in order to allow most of the students to become familiar with each new concept or task. It is particularly difficult to judge just how small the steps between concepts should be for they should certainly not be so small as to bore the student. It is important therefore, to get feedback from the students regarding how appropriate a given step size is for a particular class.

The presumptive effectiveness criterion for this particular principle is the more gradual the sequence is the better--unless the sequence reaches the point of boredom. This is extremely difficult to determine and should depend upon empirical testing. Ideally, one should pace the increase in size of the graduation so it is consistent with the students ability to comprehend the material.

In summary, it is felt the teacher who plans his lessons so that some, if not all, of the five instructional principles are used will more probably achieve his objectives than the teacher who does not. It is not necessary to employ all the principles on all occasions for there are some instances in which a certain principle may be out of place. However, the use of these principles will generally lead to more effective instruction. Remember, it is necessary to ultimately test the quality of instruction through assessing its influence on student behavior.

Teacher Instructional Procedures

There are many occasions when the teacher in the classroom must function as a disseminator of information, demonstrator or discussion leader. On all these occasions he is frequently posing questions to the students. Over a period of years many writers have suggested rules regarding ways in which these activities can be more effectively conducted. For each of the following instructional procedures, ie., lecturing, discussion, demonstrating and questioning, the rules are briefly summarized below:

LECTURE

1. Plan the content of the lecture in advance.
2. Do not speak too rapidly.
3. Employ verbal enthusiasm, speaking somewhat louder than you think necessary.
4. Use a conversational speaking style, maintaining frequent eye contact.
5. Use short sentences and simple language.
6. Explain new words.
7. Modify your presentation according to visual feedback from your students.
8. Employ humorous illustrations adding to the clarification of your ideas.
9. Move freely in front of the class but guard against undesirable habits.
10. Use questions.
11. Always summarize.

DEMONSTRATION

1. In general, demonstration is most effective for teaching scientific principles and theories, movement or relationship of parts of tools and equipment and manipulative operations.
2. Demonstrations should be given when a few advanced students are ready (either demonstrations to the entire group or demonstrations to subgroups).
3. Plan the demonstrations so that all of the requisite equipment is available.
4. Make certain that all of the students can see the demonstration.
5. If several methods of performing an operation are available, be sure that one method is taught thoroughly before other methods are introduced.
6. The demonstrator should be certain that he is able to perform the skill to be demonstrated.
7. After each part or major step of the demonstration, the instructor should ask questions to make sure that he is being understood.
8. Follow-up, or student application, should occur after each demonstration.
9. In demonstration of potentially dangerous equipment, safety precautions must be emphasized.

LEADING A DISCUSSION

1. Discussion questions typically involve the process of evaluation.
2. Discussions should be used for questions that are important enough to deserve the time that discussions take.
3. Students should be sufficiently informed on the topic of the discussion.
4. The teacher must prepare for class discussion.
5. Discussions should center around problems the students recognize as important.
6. In some instances students will need assistance in developing skill in discussion techniques.
7. Discussion can typically be kept from rambling by making sure students understand the problem.

8. Inexperienced teachers should typically avoid following up tangential remarks in preference to the topic at hand.
9. At the close of the discussion summarize the major points discussed and conclusions reached.

QUESTIONING

1. A good question should be easily understood, thought provoking and on the main points of the lesson.
2. Address questions to the whole class.
3. Do not repeat questions which have been clearly presented.
4. As a general rule, do not repeat the student's answers.
5. Plan questions in a purposeful order.
6. When students give no answer to your question, substitute, for the difficult question, one of it's component parts.
7. When a student gives unimportant or incorrect answers, treat such responses tactfully.
8. Significant answers should be stressed.
9. A teacher's reaction to a student response which has been ungrammatically expressed should depend upon the gravity of the error.

Evaluation

The last major component of the paradigm is evaluation. It is at this juncture the instructor determines whether the students can now actually behave as planned when he formulated his objectives. The development of evaluation procedures has, undoubtedly, been largely resolved when the objectives were originally specified. For it will be seen that very specific behavioral objectives are often the actual statement of the evaluation procedures. Objectives and evaluation should, in essence, be identical. If the students perform sufficiently well on the evaluation device, whether it be a test or some less conventional form of assessment, in comparison with their pretest performance, the instructor can be satisfied and can infer that he has taught effectively. A superior student performance may suggest additional objectives need be added or perhaps the minimum proficiency levels of current objectives should be raised.

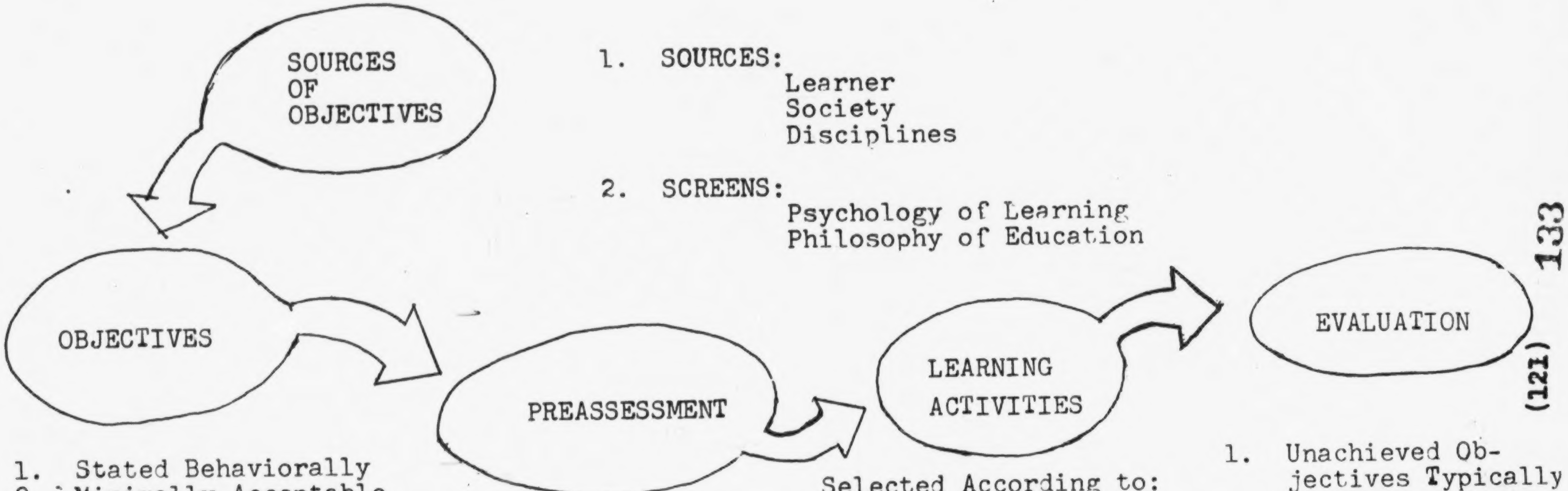
On the other hand, if students have not performed well on the evaluation instrument and have not achieved the objectives originally established then the instructor, in general, must take responsibility for the poor quality of the instruction. He should alter his instructional methods, perhaps re-evaluating himself to see if he used various instructional principles effectively. Often the teacher will discover the students have had insufficient opportunity to practice the behavior implied by the objectives. At this point, the teacher is really evaluating his own instruction.

The question of grading students is a separate consideration. As treated by most authorities, grading is a highly subjective process in which decisions are made by the teacher based upon his own perceptions of whether a student has earned a grade of A, B, C, D, or F. There are no real guides to supply the prospective teacher with in the matter of grading. This is almost exclusively a subjective decision. School policies, however, often influence the grading of pupils and hence should be thoroughly investigated by the beginning teacher.

In conclusion, the instructional paradigm outlined in this document embodies an empirical approach to instruction. The complete paradigm is presented in Figure 2.

This empirical approach suggests that if the teacher posits instructional objectives and designs learning activities to accomplish them, then the evidence as to whether the student has accomplished them allows the teacher either to revise or maintain his instructional procedures. Obviously, there will be differences from class to class, but through a period of several years this approach allows the teacher, in a highly technological fashion to increase his effectiveness reflected by student achievement. It should be pointed out again that this is not the total answer to instructional proficiency and that there are many other factors involved in one's being a good teacher. However, almost any teacher could improve his instructional efficacy through the use of an empirical model such as that which has been described.

THE INSTRUCTIONAL PARADIGM


SOURCES OF OBJECTIVES
OBJECTIVES
PREASSESSMENT
LEARNING ACTIVITIES
EVALUATION

1. SOURCES:
   Learner
   Society
   Disciplines
2. SCREENS:
   Psychology of Learning
   Philosophy of Education

OBJECTIVES:

1. Stated Behaviorally
2. Minimally Acceptable Standard Specified

PREASSESSMENT:

1. Formal or Informal Measurements of Students Status In Relationship To Objective
2. May Suggest Revision Of Objectives, Particularly Minimum Standards

LEARNING ACTIVITIES:

Selected According to:
1. Appropriate Practice
2. Individual Differentiation
3. Perceived Purpose
4. Graduated Sequence
5. Knowledge of Results

EVALUATION:

1. Unachieved Objectives Typically Reflecting Inadequate Instruction
2. Achieved Objectives Suggesting Augmentation of Objectives

UNIT: MAN'S SEARCH FOR
THE
BEST OF ALL POSSIBLE WORLDS

Grade: 11

Theme: Man's Search for the Best of All Possible Worlds

Materials:

Class Novel: Hilton, James Lost Horizon

Group Novel: Golding, William, Lord of the Flies
Orwell, George, Animal Farm
Orwell, George, 1984
Rand, Ayn, Anthem
Bradbury, Ray, Dandelion Wine

Poetry: Yeats, Sailing to Byzantium

Record: The Impossible Dream

Essays: Ain't That Just Like a Woman
Trade Winds
The Art of the Left Jab
The V.I.M.
The Girl From Detroit
Then and Now
An Economic Catalyst
The Great American Waste of Time
Perils of the Beaches
Stigmas of the Single Man

Additional Materials: Selections by Eleanore Roosevelt, Henry David Thoreau, Woodrow Wilson, Niccolo' Machiavelli.

Film: A Place in the Sun
(7 min.; Films Inc., 1144 Wilnette Avenue;
Wilmette, Illinois 60091)

PROGRAM OBJECTIVES

1. To express oneself in play acting, story telling.
2. To develop an awareness of writing styles and forms including those found in business, in order to apply them in ones own writing.
3. To take part in an informal exchange of ideas with others; to consult with others in formulating plans
4. To recognize and use words of imagery
5. To express observations, experiences, and feelings
6. To expand one's recognition vocabulary in quantity and quality.
7. To take part in an informal exchange of ideas with others; to consult with others in formulating plans.

8. To develop one's beliefs, attitudes, and concepts on the basis of rich and varied reading experiences.

9. To conclude that the medium itself is the message or that the techniques of the medium are meaningful.

Program Objective	To express oneself in play acting, story telling.
Pre-assessment	Teacher observes from previous work that students are able to assume the role of a fictional character and to talk and act in a convincing and assured manner.
Performance Objective	After having read Lost Horizons, students will take turns assuming the role of one of the characters. The rest of the class will ask questions concerning the motivation, feelings, and attitude of the character.
Learning Opportunity	The teacher will ask for volunteers to role play one of the characters in the novel. The student must put himself into the role of the fictional character and answer questions from the students. The role playing student should answer, showing his understanding of the novel and the character which he is playing.
Approximate Time	one class period
Evaluation (Level 1)	students will be able to give answers which logically fit the novel.
(Level 2)	Students will answer questions adding information and using their imagination for interest and insight.
(Level 3)	Students will portray the character with appropriate tone, facial expression, and voice expression.

LOST HORIZON

Type of work: Novel
Author: James Hilton (1900-)
Type of plot: Adventure romance
Time of plot: 1931
Locale: Tibet
First published- 1933

Principal characters:
- Hugh Conway, a British consul
- Rutherford, his friend
- Henry Barnard, an American embezzler
- Miss Brinklow, a missionary
- Captain Mallison, another British consul
- Chang, a Chinese lama
- Father Perrault, the High Lama

Critique:

Shangri-La, the name for the setting of this novel, has come to mean to most Americans a place of peace and contentment. Such was the strange Utopia James Hilton described in Lost Horizon, making it seem like a real place, peopled by living beings, rather than the land of an impossible ideal.

The Story:

When Rutherford had found Hugh Conway, a former schoolmate, suffering from fatigue and amnesia in a mission hospital, Conway had related a weird and almost unbelievable story concerning his disappearance many months before.

Conway was a member of the consulate at Baskul when trouble broke out there in May, 1931, and he was considered something of a hero because of the efficiency and coolness he displayed while white civilians were being evacuated. When it was his turn to leave, he boarded a plane in the company of Miss Roberta Brinklow, a missionary; Henry Barnard, an American, and Captain Charles Mallison, another member of the consulate. The plane was a special high-altitude cabin aircraft provided by the Maharajah of Chandapore. Conway, thirty-seven years old, had been in the consular service for ten years. His work had not been spectacular and he was expecting to rest in England before being assigned to another undistinguished post.

LOST HORIZON by James Hilton. By permission of the author and the publishers, William Morrow & Co., Inc. Copyright, 1933, 1936, by William Morrow & Co., Inc.

After the plane had been in the air about two hours, Mallison noticed that their pilot was the wrong man and that they were not headed toward Peshawur, the first scheduled stop. Conway was undisturbed until he realized they were flying over strange mountain ranges. When the pilot landed and armed tribesmen refueled the plane before it took off again, Conway began to agree with Mallison and Barnard, who thought they had been kidnaped and would be held for ransom.

When Conway tried to question the pilot, the man only pointed a revolver at him. A little after midnight the pilot landed again, this time narrowly averting a crackup. Climbing out of the plane, the passengers found the pilot badly injured. Conway believed that they were high on the Tibetan plateau, far beyond the western range of the Himalaya Mountains. The air was bitterly cold, with no signs of human habitation in that region of sheer-walled mountains. The pilot died before morning, murmuring something about a lamasery called Shangri-La. As the little group started in search of the lamasery, they saw a group of men coming toward them.

When the men reached them, one introduced himself in perfect English; he was a Chinese named Chang. Following the men, Conway and his friends arrived at the lamasery of Shangri-La that evening. There they found central heat, plumbing, and many other luxuries more commonly found only in the Western Hemisphere. They were given fine rooms and excellent food. They learned that there was a High Lama whom they would not be privileged to meet. Although Chang told them porters would arrive in a few weeks to lead them back to the outer world, Conway had the strange feeling that their coming had not been an accident and that they were not destined soon to leave.

Presently Chang told them that Conway was to be honored by an interview with the High Lama. Mallison begged him to force the High Lama to provide guides for them, for Mallison had learned that Barnard was wanted for fraud and embezzlement in the United States and he was anxious to turn Barnard over to the British authorities. But Conway did not discuss their departure with the High Lama, whom he found a very intelligent, very old man. Instead, he listened to the lama's remarkable story of Father Perrault, a Capuchin friar lost in the mountains in 1734, when he was fifty-three years old. Father Perrault had found sanctuary in a lamasery and had stayed there after adopting the Buddhist faith. In 1789 the old man lay dying, but the miraculous power of some drugs he had perfected, coupled with the marvelous air on the plateau, prolonged his life. Later tribesmen from the valley helped him build the lamasery of Shangri-La, where he lived the life of a scholar. In 1804 another European came to the lamasery; then others came from Europe and from Asia. No guest was ever allowed to leave.

Conway learned then that the kidnaping of their plane had been deliberate. But, more important, he learned that the High Lama was Father Perrault and that he was two hundred and fifty years old. The old man told Conway that all who lived at Shangri-La had the secret of long life. He had sent the pilot for new people because he believed a war was coming which would destroy all known civilization and Shangri-La would then be the nucleus of a new world. His picture of life in the lamasery pleased Conway. He was content to stay.

Conway, knowing that the others would find it hard to accept the news, did not tell them that they could never leave. Mallison continued to talk of the coming of the porters, but Barnard and Miss Brinklow announced that they intended to pass up the first opportunity to leave Shangri-La and wait for a later chance. Barnard faced jail if he returned, and Miss Brinklow thought she should not miss the opportunity to convert the lamas and tribesmen in the valley.

The weeks passed pleasantly for Conway. He met a Frenchman called Briac, who had been Chopin's pupil. He also met Lo-Tsen, a Chinese girl who seemed quite young, but Chang told him she was really sixty-five years old. Conway had more meetings with the High Lama; at one of them the old man told Conway that he knew he was going to die at last and that he wanted Conway to take his place as ruler of the lamasery and the valley and to act wisely so that all culture would not be lost after war had destroyed Western civilization.

While he was explaining these matters, the old lama lay back in his chair, and Conway knew he was dead. Conway wandered out into the garden, too moved to talk to anyone. He was interrupted by Mallison, with the news that the porters had arrived. Although Barnard and Miss Brinklow would not leave, Mallison had paid the porters to wait for him and Conway. Mallison said that the Chinese girl was going with them, that he had made love to her and that she wanted to stay with him. Conway tried to tell Mallison that the girl was really an old woman who would die if she left the valley, but Mallison refused to listen. At first Conway also refused to leave Shangri-La, but after Mallison and the girl started and then came back because they were afraid to go on alone, Conway felt that he was responsible for them as well and he left the lamasery with them. He felt that he was fleeing from the place where he would be happy for the rest of his life, no matter how long that life might be.

Rutherford closed his manuscript at that point, for Conway had slipped away and disappeared. Later Rutherford met a doctor who told him that Conway had been brought to the mission by a woman, a bent, withered, old Chinese woman. Perhaps, then, the story was true. Convinced that Conway had headed for the hidden lamasery, Rutherford hoped that his journey had been successful, that Conway had reached Shangri-La.

Program Objective — To develop an awareness of writing styles and forms including those found in business, in order to apply them in ones own writing.

Pre-assessment — From reading previous themes, the teacher observes that students lack organization, ideas, and coherence in their essays.

Performance Objective — After reading sample essays covering idea and method, organization, and coherence, students will write an essay exemplifying one of these styles on the theme of Man's Search for the Best of All Possible Worlds.

Learning Opportunity — Throughout the unit the student will be given a series of lessons to aid him in writing compositions. These activities will cover idea and method, development, organization.
For each section, the students will be given sample essays with study questions to do, and will write an essay of their own. The source for this material is Source, Idea, Technique by Donald J. Tighe and Lloyd A. Flanigan. Individual essays to be used include:

narration	"Ain't That Just Like a Woman"
description	"Trade Winds"
exposition	"The Art of the Left Jab"
development	
examples	"The V.I.M."
particulars and details	"The Girl From Detroit"
Comparison and contrast	"Then and Now"
cause to effect	"An Economic Catalyst"
organization	
time and space order	"The Great American Waste of Time"
logic order	"Perils of the Beaches"

In the case where several essays and subtopics are listed, the students will read all of the selections, decide which one they like best, and do the study questions and essay for that essay and according to that style.

Approximate Time — To be done throughout the unit

Evaluation (Level 1) — Students will be able to answer study questions on the essays.

(Level 2) — Students will write an essay of their own incorporating what they have learned from the sample essays.

(Level 3) — Students will show deliberate and effective usage of idea and method, development, organization.

AIN'T THAT JUST LIKE A WOMAN?

A male Centaur stood, fidgeting, in the forest. The great trees which stretched above him lent none of the security and permanence that he usually felt in their presence. On the centray, even they seemed frailly impotent against the terrible urgency of the day.

It was almost the appointed time. The early afternoon was prematurely and unusually dark, as if the earth were in its final twilight. He heard light footfalls a short distance hence but couldn't identify their owner through the dense foliage. It was the sound of only two feet.

The human stepped into view and uttered a perfunctory greeting. The man saw the situation immediately and asked, "Where is she?" The Centaur's hooves had, by now, churned the mossy turf beneath him into a tortured gray mud.

"She's just a little late; you know how women are," he said placatingly. He tried to follow this with a chuckle, but it died in his throat. He waited for the reaction.

"Doesn't she realize the importance of being prompt today? This might be the last date of her life. Why is she late?" The human had the burdened but patient look of one who has carried responsibility for a long time. He looked like the patriarch of generations.

The Centaur's disturbance had an air of pathos.

"Look, I know she'll be here. She's probably combing her hair or trimming her hooves. You know how women are."

His face had developed a twitch.

The human had evidently made his decision. "I can't afford to wait for those who are late. There are many other creatures to consider. I can't sacrifice many for one's negligence. I said one o'clock and I'm afraid that's what it has to be. I have another pair to meet at one thirty. I'm very sorry."

As he walked away the Centaur galloped after him a short distance, his face a mask of fear and incredulity. "Please wait. She'll come. You can't do this."

However, he left the Centaur with his heart cold with fear.

A short time after, a light trot grew in volume until the female Centaur peeked coquettishly around a tree trunk. "Hi, dear, I'm sorry I'm a little late. I hope you're not angry."

He spoke, not in anger, but in exasperation. "Didn't I tell you how important this was? Did you think I was joking?"

"Well, goodness! Why all this fuss over a silly old boat? Where is he? It can't be so late." Her face showed a growing alarm.

Pity gleamed in his eyes. He breathed, "Yes, it is, dear. And Noah wouldn't wait."

EXERCISES

1. What source(s) has the student writer used to write "Ain't That Just Like A Woman?"
2. In the space provided below, compose a one sentence thesis for the student essay.

3. Do the details of the writer's narrative support his central idea? Are any details irrelevant?

TRADE WINDS

My Florida-bred Mercury slid gingerly from the Turnpike into the Beckley turnoff, followed the cloverleaf around and began the gradual descent of the insidiously curving road. Rain and snow clung to the windshield, dimming my view; I felt the tires slither on the hidden patches of ice; my numb hands gripped the icy steering wheel; my foot hovered over the brake pedal. A swipe of the windshield wipers brought a sign on the right into view: DRIVE CAREFULLY--WE CAN WAIT! The sponsors? An undertaking firm. They won't have long to wait, I thought, pulling the car sharply against a skid. So this is West Virginia!

On my map S. Heber Street, the address of the only motel, appeared easy to find. However, the map failed to mention that this town had only one-way streets--either straight up or straight down. As I approached it from the top, S. Heber pointed an unfriendly arrow straight up at me: ONE WAY. Reaching the Charles House Motel, whose sign blinked bravely through the deepening grayness, necessitated a roller-coaster ride around the block to approach S. Heber from the bottom. I crawled up the hill and pulled shakily into the three-car parking lot. Nothing like Treasure Island, I thought, with the bathing beauty on the Chamber of Commerce sign pointing over the pine-arched sweep of the causeway to the pastel motels, the blue Gulf and the flaming sunset. My cold feet longed for a little of that warm sand in my shoes. Instead, I stamped off the snow. A gust of stinging wind blew me into the lobby of the motel.

The motel manager looked at me in disbelief; I must have looked like a rejected bundle from Goodwill. Leaving Florida in shorts and sandals, I had added and exchanged clothing until I presented a sartorial masterpiece--blue and white saddle shoes, thin cotton socks, wrinkled gabardine slacks, several sweaters, a flamboyant scarf and an ancient hooded raincoat--all of them wet. He asked me if I minded stairs. This one-story building has stairs? Of course it did, but in this reverse town, "upstairs" meant downstairs. Three flights down an outside stairway that clung to the side of a hill as well as the wall of the motel, my room overlooked a still steeper part of town. I felt like a flagpole sitter.

The motel, however, provided comfortable shelter for a week while I slopped and slid around town seeking adequate housing. The influx of people staffing the new Miners' Hospital had created a problem. The rental apartments, hastily concocted by enterprising natives, bore price tags aimed at John L. Lewis himself, not his workers. After rejecting dozens of dark, dirty, dingy apartments with dark, dirty, dingy furniture, and dark, clean, new ones without furniture, I settled on the remodeled second floor of a private home, for only slightly too much rent. To me, an electricity-conditioned Floridian, it had unfamiliar and frightening features: a gas fireplace, a gas refrigerator that didn't work for two weeks and leaked at intervals after that, a gas stove. It had a sunken living room with old but comfortable furniture, two frigid bedrooms and a tiny back porch that swayed in the wind. The back yard went straight up a hill crowned by the high school athletic field. The dormer windows in the living room overlooked a deep ravine across the street, backed by a snowy mountain rising like a barrier. This whole county lacked horizons. I felt trapped.

The next project, shopping for food and clothing, revealed the Mountain State's strange economy. The stores offered no "specials"; prices just stayed high. I missed the Winn-Dixie sales. The complete absence of a department store became one of my major frustrations. The exclusive Vogue Shop competed with Woolworth's and Penney's for my new necessities-overshoes; shoes, a HAT, gloves, "snuggies," more sweaters, a warm raincoat. I developed a consuming desire for a day in Maas Brothers in St. Pete.

The car, too, began it never-ending nibbling on my limited finances; it used enough brake-linings, windshield wipers, chains, anti-freeze and assorted replacements for internal malignancies to keep Standard Oil of Kentucky solvent for many months.

The state of West Virginia joined in the conspiracy to bankrupt me: it required local refinancing of the car instead of the Florida financing, a costly change; it required compulsory car inspection, not free; it sold car tags only in Charleston, adding a $5 fee for delivery to Beckley; it imposed an extra tax for bringing the car into the state. The city of Beckley even required a city driver's license in addition to the state one. I began to wonder if I could "moonlight" at the mines to meet these expenses. I hoped that no native of West Virginia ever complained to me about the prices in Florida!

The new Miners' Hospital, the reason for my move to Beckley, soon became my basic interest. Indeed, construction went on around us while we sat through lectures, workshops, and UMWA brainwashing movies, bundled in our raincoats, sweaters and overshoes against the damp chill of the heatless building. After the hospital opened, I became absorbed in the standing beauty of the children; I admired the miners who knew more about their respiratory problems than we did, and told us so; I was astounded at the good behavior of the childred and the genuine love they received. I hated myself for reprimanding a youngster for not flushing the toilet when I discovered that he'd never seen one before; I hated my smugness when I asked a father what he fed the baby and he replied, "Oh, we jest mash up his bean." I contrasted these simple parents with the over-protected ones who rattle off their allergies like the alphabet.

This sympathy with the miners and their problems led me to join the UMWA; I became another loyal subject of King John L. I learned a few mining terms, recognized a tipple when I saw one, and even took a tour of an exhibition mine at Bluefield. Soon even the local colloquialisms became as understandable as a southern drawl.

Unfortunately the UMWA controlled forty hours a week only, leaving the other 128 hours unorganized. Tentative attempts at sightseeing on least stormy days pointed out more clearly the complete drabness of the area. Newspapers gave glowing accounts of the problems of the miners and the discovery of new stills in the adjacent hills. For the rest of the news, I bought copies of the St. Pete Times. To keep my sanity, I tried almost every meager form of recreation that the town had to offer. I went to movies (even a Liberace opus), a flower show, a political rally (opposite party), two concerts by touring artists; I tried every craft I knew and learned new ones. I knitted sweaters for the children of all my friends, painted by number a museum of pictires and tolecraft articles, glutted the mail with letters to friends and relatives. I slept. Still the days dragged on. I yearned to sit on the beach in the almost-forgotten warmth of the sun and feel the trade winds in my hair.

Finally in May the time and money I needed for a few days on the beach became available. I took the chains off the car, kept my foot on the brake, and drove bravely down the mountains. Treasure Island had never been more inviting; the Chamber-of-Commerce blue sky met the Gulf in an uninterrupted horizon; the white sand sparkled more brightly than the snow I had left, the warm waves lapped rhythmically around my feet as my toes dug up the burrowing coquinas; the SUN SHONE! I felt deliciously warm and content.

This paradisiacal interlude convinced me that I played the role of "cracker" better than "hill-billy." As I crept back up the mountains, a new scene greeted me: Spring had touched the hills! The mountain sides presented chintz-like patterns of pink, white and yellow blooming trees and flowers; the sun smiled shyly overhead; crocuses, pansies, hyacinths and lilacs decorated the just-unfrozen grounds; orioles and robins decorated the sky. This unexpected and breathtaking apology for the miserable winter just past ALMOST made me regret my decision to shake the coal dust out of my ears and the snow from my shoes.

Preparations for my exodus from the hills took very little time. After the mechanics of resigning from the hospital had been completed, the actual moving progressed rapidly, for I had never fully unpacked the car. Apparently I didn't trust myself to stay away from Florida for long.

At the moment I have insured myself against further erratic moves. I built a house; I became a Florida free-holder, which does not supply anything free. I reminisce about the months in the coal country and often wonder what it is like now. Someday I may return for a visit but only when I can wear sandals, not overshoes. Trade winds won't blow me away again.

EXERCISES

1. The author of "Trade Winds" used two sources of information to write her essay: (1) her memory (personal experience) and (2) the Beckley Chamber of Commerce (research experience), to whom she wrote for a number of details. Can you identify the facts she needed from the Chamber of Commerce?

2. The writer of "Trade Winds" used concrete details generously. Select several details to illustrate.

3. State the writer's central idea in one sentence.

THE ART OF THE LEFT JAB

Boxing, boxing of the highest caliber, is not merely a skill; it is an art. The flowing motion of toned muscles under co-ordinated control can produce a picture as dramatic as any work of art. But as in any art form the artist must have an eye for technique, so, to master his art, the boxer must learn its technical aspects. The technique of the left jab will serve to illustrate.

To throw the left jab correctly, the boxer must co-ordinate three distinct body regions--the legs, the torso, and the left arm. The first region, the legs, form the foundation for any punch. To start the left jab, the boxer has his feet at shoulder width, the left foot approximately eight inches in front of the right. His feet are parallel, pointing toward the opponent; his knees are slightly flexed. As he throws the punch his right foot remains stationary while his left foot slides forward an additional eight inches. This extension increases the width of the puncher's stance, giving him a firm base from which to throw his punch.

In the left jab, the second important body region is the torso. It comprises the greatest portion of the boxer's weight---weight that should be behind the punch. It is important that the boxer use this weight to its best advantage. In the starting stance, the puncher's shoulders are approximately parallel with his opponent's. As he throws the punch, however, his left shoulder snaps forward, forcing the right shoulder back. If he snaps his torso correctly, the puncher's shoulders will be perpendicular to his opponent's. This snapping of the torso does two things. First, it forces the boxer's torso weight forward and "into" the punch. Second, it builds up the necessary momentum for a solid punch.

The third phase, the actual arm extension, is crucial. The boxer pushes his left fist straight forward from its poised position below the chin right through the point of contact. In full extension, his fist and both shoulders should form a straight line, thus allowing him to put his full weight behind the blow. The coupled momentum of the torso turn and straight jab brings his body weight forward and "into" the punch.

Pulled together, the three phases make one flowing motion. The puncher begins by sliding his left foot forward. As his left foot reaches its position, he starts the torso snap and left arm extension in unison. At the point of contact, his shoulders and fist should form one straight line, thus bringing his full momentum into the power of the drive into the chin of his opponent. To produce full effect, the punch still must travel another six inches.

As the boxer with technical know-how executes the left jab--or any movement in the ring--he becomes an artist's model of rhythm and control. He turns a sport that many consider merely a brutal display of violence into a masterpiece of graceful technical co-ordination.

EXERCISES

1. What sources has the writer drawn from to write "The Art of the Left Jab"?

2. Paragraphs 1-3 provide the developing details. Does the writer furnish sufficient detail to describe the complete process? Having read "The Art of the Left Jab," do you feel that you could deliver such a punch?

3. Of what value is paragraph 2? Why does the writer sum up what he has already spelled out in paragraph 1-2? How is paragraph 2 particularly important to paragraphs 1-2?

THE V.I.M.

(1) Working in some office during summer vacations is the way for a person to get to know what kind of man is important in the business world. Of course some men are more important than others, but it is the very important man that one learns to recognize. He is the V.I.M.

(2) Every office has at least one very important man. This very important man is either middle-aged and low on the totem pole or he is young and precariously holding a position above his ability. In either case, if there is anything in the attache case he brings to work each morning, it is his lunch. The very important man receives "Business Week," "Time," and "Fortune"--at the office. They go in a neat little pile on the top left corner of his desk, underneath his monogrammed walnut executive yo-yo that he bought in a souvenir store on his vacation at the beach--Florida in August. All very important men share these personal characteristics.

(3) In addition, they all have the same office attitude and behavior. The very important man seldom strays from the cubicle he shares with three other co-workers. If he does, say to go to the bathroom, he is on a mission. Missions are characterized by 1) a look of steely-eyed determination and purpose, 2) a sense of immediacy, and 3) a brisk thirty-nine-inched-paced beeline to the objective. For other than bathroom chores the important man arms himself with a prepared-for-command-decision expression, several pens, and a clipboard. With this clipboard as his aegis he can go anywhere. It, with its myriad checkmarks and figures which are meaningless to all--including the important man--provides needed protection from those who might ask "what the hell" he was doing were he empty-handed.

(4) Moreover, the very important man is a company man, even more so than his boss--at whose jokes he laughs uproariously, until it's embarrassing for everyone. The V.I.M. considers himself management rather than labor, whether there is anyone working under him or not. When working late at the office and the janitor is emptying the trash cans, the very important man makes a point of not speaking to or even recognizing the existence of the man. When away from the office, he refers to the girl in the typing pool down on the second floor as his secretary. And to emphasize further his separation of management from labor, he wears his best clothes to the office and frequently hangs his jacket so that the label is clear to anyone passing by; that is, unless it happens to be one of those he bought on sale in the bargain basement--the kind the store removes the labels from. When not arranging jackets and speeding about determinedly, the very important man takes considerable time from each day to think of new ways to phrase the idea, "Let's run it up the flagpole and see if anyone salutes it." Every good management man needs to avoid triteness when he prepares to brainstorm. It's important to a very important company man.

(5) The V.I.M. is irreplaceable. If asked, he will say, modestly, this is so. He claims he has been responsible for the upward curve in sales, for having made old J.P., for having advised the assistant vice-president to put in the employee pension plan, for having discovered a new cost system that saves the company hundreds of thousands of dollars a year, for having got the lunch hour extended fifteen minutes, for having saved his office mate's neck from the boss's chopping block, for having old calculators replaced by the leased computers, for having had the janitor's spare time taken up by putting him to work running the mimeograph machine, for having been the life of the office Christmas party, for having taken up the collection for Smythe's flowers, and for having a coffee maker put in the employee's lounge. A very important man needs his coffee.

EXERCISES

Sources-Idea-Method-Development-Organization-Coherence

1. Aside from the fact that this essay is obviously based on the student's work experience, what is the source of the student's tone?

2. For what purpose is this essay written: to define the phrase "very important business man," to change someone's mind and behavior, to describe a kind of office worker, to get something off one's chest, or to hurt someone's feelings? Once you have established the purpose, determine the success of the student's method for accomplishing his purpose.

3. To develop this essay, the student uses examples. Are the examples extended ones or numerous brief ones, or both? For what reason does the student use the examples: to explain, argue, describe, or narrate?

4. This essay consists of five paragraphs. In regard to introduction, body, and conclusion, which paragraphs fit into each of these three divisions? What logical organization do you see?

5. By what repeated phrase does the student make the essay coherent? Identify paragraph and sentence transitions. Are there any transitional paragraphs? Identify the kind of sentence structure that aids coherence in pagraph 5.

Diction

1. In what way is a clipboard an "aegis"? Does the author define the word for you in paragraph 3?

2. Of what value are the hyphenated word constructions the student uses in paragraph 3: "thirty-nine-inched-pace," "prepared-for-command-decision"?

3. What is the tone of this essay: humorous, conversational, sarcastic, serious, or bitter? Support your decision.

4. In paragraph 3, for what reason does the author put quotation marks around the phrase "what the hell"?

5. At what point in the essay does the author's attitude toward his subject become evident? Does he maintain that attitude throughout the rest of the essay? Explain.

Writing Assignments

1. By examples, develop an essay in which you define what you mean by a certain phrase, for example: a great teacher, a real man, some woman, symbol of honesty (or of virtue, love, optimism, purity, determination).

2. Write an essay explaining the value or lack of value a self-important person has to an organization.

3. In an essay, explain what you consider the major problem existing between management and labor. For a short essay it is preferable perhaps to use one or two extended examples that illustrate a condition or conditions that exist generally.

4. Write an essay demonstrating the need for labor unions.

5. Support by examples in an essay the point of view that labor has now generally grown stronger than management--or that labor is too weak to cope with the power of big business management.

THE GIRL FROM DETROIT

[1] When young men turn sixteen, their fancy often turns to machines that liberate them from the bicycle days of boyhood. To many of the older generation, the machines are thought of as "wrecks," "jallopies," "tin cans," "public disasters," or--to some of the less critical older generation--as just "old cars". But to the young men their cars are not just "old cars"; they're chariots of freedom--especially after their owners have modified them.

[2] I'll always remember the 1941-Ford-Coupe days of my junior and senior years of high school. The '41 coupe was the prestige symbol for anybody lucky enough to own one, or--for that matter--lucky enough to have a friend who owned one.

[3] A coupe owner removed most of the car's factory trim to achieve the "California Customized" effect, painted the ol' girl either black or metallic maroon, and added large chrome hub caps. These cosmetic modifications turned her into a sleek and racy-looking coupe that sat gracefully glistening in the driveway. But the image of grace shattered when the ol' gal coughed to life, billowed blue smoke from the exhausts, and rattled into motion. As she lurched out of the driveway, the leaky exhaust system caused a loud rumbling accompanied by even greater clouds of smoke now rolling out of the open windows. What a wondrous sight she was! By night she was even more spectacular: showers of sparks spewed from her chrome extension exhaust pipes and bounced off the road. Some referred to her as "Haley's Comet". She was a beautiful sight at day or night, either sitting serenely or trailing blue smoke and sparks.

[4] Although the coupe's interior appearance was not always quite as stunning as her exterior one, the interior provided its passengers with its own kind of romantic charm. The headliner was gone; white cotton stuffing leaked from the threadbare and torn upholstery; and the road showed through large rust holes in the floorboards. On wet days, water splashed through the holes in the floor; water also crept through the windshield's cracked rubber sealing and dripped under the dashboard. Under the dash, the insulation on the wiring was rotted and cracked, and occasionally the water would seep through to the bare wires and cause shortings and electric fires. When one of these fires occurred, the proud driver or one of the highly trusted co-pilots in the front seat would reach under the dashboard and slap bare-handed at the burning area, hoping to dislodge the short. Sometimes the driver would have to pull over to the curb to extinguish the fire and treat the singed hands. Arriving at school on one of those rainy days--a few minutes late and with faces looking out the school windows at the driver and his passengers as they proudly climbed out of the coupe--was an experience that only the modified '41 Ford Coupe could give young men. As the coupe riders entered the school, admiring glances fell upon their gadges of honor: wet cotton stuffing stuck to their clothing and Unguentine gleamed on their singed hands.

[5] For nearly every generation since the advent of mass production in the automobile industry, young men have been falling in love with some ol' gal from Detroit. And what virtues she has: she can free a young man from the bondage of bicycle pedaling; she can offer him the means to get places; she can provide him with meaningful work and a sense of accomplishment; she can make him admired by others, simply because he possesses her or shares her favors; and she can make him feel heroic, a kind of knight in axle grease and Unguentine.

EXERCISES

Sources-Idea-Method-Development-Organization-Coherence

1. Is the author's initial source for this essay an observation reinforced by his personal experience or an experience reinforced by observation? Explain.

2. What is the author's purpose in writing this essay? Is his idea to explain, convince, or describe? Write a thesis statement for this essay. The author wrote the major portion of this essay in third person singular; but is he primarily objective or subjective in attitude? Is there a valid reason for the student's writing in first person ("I") in paragraph 2 and third person plural in other instances, especially in paragraphs 1 and 5? Why does the author shift from third person plural to third person singular in paragraph 5?

3. In developing this essay, the student used an extended example (paragraphs 3 and 4) to support his thesis; what evidence do you see in paragraphs 3 and 4 of his using development by particulars and details? In paragraph 3, is the reasoning inductive or deductive?

4. The essay consists of five paragraphs. Ascertain what the pattern of paragraph organization is. What is the function of paragraph 2?

5. Select examples from the essay that demonstrate the student's success--or lack of success--in achieving coherence.

Diction

1. Find instances of the student's using connotative language.

2. In referring to the coupe as "she" and in using phrases such as "the ol' gal coughed to life," what rhetorical device has the author employed?

3. Does the colloquial, conversational tone of the essay enhance or detract from the effectiveness of the essay?

4. Note the number of contractions in this essay. Would the essay be more or less effective if the contractions were eliminated.

Example: "they're (they are) beautiful chariots of freedom"? Explain.

5. Does the author's language suggest that his reminiscing causes him to have tears in his eyes or a smile on his face?

Writing Assignments

1. Write an essay to support the point of view that teenagers' jallopies are safety hazards on America's streets and highways.

2. Support in an essay the point of view that so-called jallopies often are less of a safety hazard than new cars with safety features.

3. Explain in an essay why objects that are treasures to some people are viewed as junk, nuisances or hazards by other people.

4. People often develop a hero worship for someone who owns a desirable object. For example, the teenager who owns his own car often finds that his peers have unusual admiration for him; and the ten-year-old who has a baseball autographed by a famous pitcher often enjoys admiring glances from his little league teammates. In an essay, demonstrate that owning a certain object often makes the owner an object of hero worship.

5. Write an essay to explain the merits of renovating something, such as a house, a boat, a car, or a piece of furniture.

THEN AND NOW

[1] "Today's kids don't know how to have fun." "Kids nowadays can't improvise; they have to have everything done for them." "They just simply have no imagination." "I don't know what's to become of them." As soon as today's kids start listening to what the older generation says about them, phrases like these are constantly thudding against their young ear drums.

[2] As the old folks say, some years ago little girls played with dolls made by mothers and grandmothers out of socks and remnants, or perhaps had Raggedy Ann dolls from the store, or-more recently- played with dolls that took water that leaked through, called "wetting," and made a noise called, "mama," when bent forward. But today, little girls have battery-powered dolls that walk independently, have real hair to set and curl, and have strings to pull or buttons to push to elicit as many as twenty or more expressions from some dolls: "I want a drink of water," "Kiss me good night," and a host of others. Although modern dolls may require less imagination many times, they require something else of the little girls, doll maintenance: change batteries, remove corrosion, and oil moving parts. And the little girls who have to change their dolls' batteries don't seem to lack love for the doll: they even learn more than their parents did about the responsibility of taking care of something--or someone. Raggedy Anns could, for instance, be left out in the rain for a whole day and dry out easily enough, but Chatty Kathies won't survive as well. Little girls still have fun, still learn to think and to be concerned.

[3] The older generation talks of having made scooters from old two-by-fours and roller skate wheels. The younger generation uses an instruction sheet to assemble scale model miniature automobiles with battery-powered engines. Fathers tell about having built leg-powered racing cars out of old orange crates and discarded wagon wheels. The steering systems, they tell us, consisted of clothesline rope that wrapped itself around a broomstick steering column; the braking system, they add, was a rectangular piece of wood attached to the side of the car by a nail, close enough to the rear wheel that when the driver pushed the top end of the piece of wood forward, the bottom end scraped against the rear tire. Today these fathers' sons likely have go-carts with gasoline engines and mechanical steering and braking systems. The boys may not make the machines from scratch, but they often have to know how to maintain them: greasing the parts, adjusting the carburetor's gasoline and air mixture, changing the oil, and keeping the ignition and fuel system free from dirt. Little boys still enjoy working on vehicles, still learn to think and to be responsible.

[4] The older generation says that today's kids have no imagination, no creative ability, and no fun. It's true, for example, that today's factory-made toy guns seem so authentic that criminals use them to hold up stores and still not risk possession of a deadly weapon. And it's true that in the old days, it took some imagination to fashion and play with a gun made out of an old board that at best still looked

like a toy gun made out of an old board. The closest thing to authenticity probably was the noise that emanated from the boy's throat as he tried hard to mimic the sound of a machine gun. On the other hand, it does take considerable imaginative thought for today's youngsters to follow the instructions that factories send with their kits; it does take creative ability to assemble a piece of factory-made machinery; and it certainly is fun to try it out and discover that whatever it is will operate. When parts break or wear out, it often requires imagination and creativity to devise something that will work as a replacement, especially since the factory has discontinued the line. And there's fun when the thing operates again, perhaps better than ever.

[5] The older generation used their imaginations and had their fun as children. Today's children laugh a lot, and, perhaps in a somewhat different way, they use their imaginations. The older crowd doesn't drive around today in buckboards and Model "T's," and the younger generation is not likely to search for orange crates at the rear entrances to corner grocery stores. Perhaps the only difference in the generations is progress. And today's kid will likely find his children working on turbine engines and talking about planet hopping. Who can say it won't be fun and stimulating to the imagination?

EXERCISES

Sources-Idea-Method-Development-Organization-Coherence

1. It appears that remarks like those in paragraph 1 are the initial source for this student essay. What other sources has the student used?
2. Is the idea of this essay primarily to discredit the older generation's attitude about the younger generation or to create mutual understanding between the two generations? Is the essay predominantly argumentation or exposition?
3. In this essay, point out the author's use of an alternating sentence pattern to contrast the older and younger generations. Is there any comparison made anywhere in the essay?
4. What basic organizational pattern (time, space, cause to effect, logical order) do you see in this essay?
5. Identify parallel structures that promote coherence in the essay.

Diction

1. Suggest other words that the author could have used for: "improvise" (1), "elicit" (2), "authenticity" (3), "emanated" (4).
2. For what audience is the language of this essay intended?

3. What is the tone of the essay's language (sarcastic, bitter, defiant, friendly, sympathetic, conciliatory, hopeful, inspirational, ironic)?

4. Does the author use any superfluous words, slang, provincialisms, or trite expressions?

5. Are there any instances of idiomatic language, expressions peculiar to our language (wait on a customer; wait for a friend)?

Writing Assignments

1. Write an essay to support the point of view that modern conveniences have dulled the imaginativeness of modern children.

2. In an essay, weigh the advantages and disadvantages of television to children. Come to a conclusion about the influence television has on children.

3. In an essay, explain the point of view that today a young person's life is especially complicated.

4. In an essay, support the idea that society's educational demands on today's young person cause him to miss an enjoyable youth, to lose interest in his studies, or to become hostile toward the older generation.

5. Write an essay to point out the exciting challenges that confront today's college student.

AN ECONOMIC CATALYST

[1] Many people believe that advertising is an evil force which tempts others to squander money on foolish and unnecessary possessions. This belief may be valid in some cases; however, advertising is a beneficial force which motivates human desires, connects them with production and creates mass markets and employment.

[2] Advertising has a direct effect on the sustained and increased demand for new products and services; therefore, it directly affects manufacturers and suppliers, requiring them to hire thousands of additional workers to expand plants and to accelerate production. Because of this acceleration, thousands of men and women in hundreds of communities rush from their homes to new factories, assembly plants and warehouses. Each day, with the din of conveyor belts, lathes, drill presses, grinders, riveters, stamping machines, cranes and fork lift trucks pounding in their ears, they assemble toys, power mowers, automobiles, typewriters, radios, television sets, ranges and refrigerators; weave cotton, wool and synthetics into bolts of fine fabrics; stamp, bend and shape iron, steel, aluminum, brass and plastics, into jewelry, ornaments, furniture and utensils plus endless thousands of other products which are then packed, crated and shipped to thousands of other manufacturers and millions of consumers to meet their demands.

[3] When production is increased then its requirements for more raw materials increase proportionately, which necessitates the hiring of thousands of additional people to dig more coal, iron ore, copper, tin, and lead from the earth, to comb more cotton from the fields; to sap more rubber trees on vast plantations; to fell millions of additional trees in tremendous pine and hardwood forests. As gigantic stock piles of raw materials are amassed, they must be moved to the manufacturers for processing, then as finished products, transported to the market places. To accomplish this, hundreds of thousands of people are put to work manning fleets of ships and barges; moving millions of tons of cargo and freight from docks to warehouses, to miles of freight cars and trucks. This flood tide of materials and products requires that thousands of additional trainmen and truckers be hired to transport them to outlets around the continent, to meet the demands which are instigated by advertising.

[4] The ability of advertising to create more jobs, by motivating demands for new and better products, has transformed small companies, with insignificant payrolls, into industrial giants that employ millions of people, giants such as DuPont, General Motors, United States Steel Corporation, Aluminum Company of America, General Electric, Westinghouse, and Radio Corporation of America. Advertising is used by all industries as a method to compete for the consumer's dollar. To stay competitive and to continue to grow, manufacturers are constantly searching for new and improved products; consequently huge building complexes spring up in hundreds of cities and towns. These

centers are teeming with hosts of scientists, engineers and research technicians employed day and night experimenting, devising, testing and producing hundreds of new fabrics, synthetics, metals, plastics, chemicals, transistors, television tubes, automobiles, appliances and parts, plus untold thousands of other consumer products to cope with the endless demands that are nurtured by advertising.

[5] As this tremendous volume of new products and services flows into the market, thousands of people must be hired to handle them. Department stores, shopping centers and automobile agencies spring to life daily, bristling with hundreds of administrators, accountants, clerks, salesmen and repairmen scurrying about checking sales, collecting and billing accounts and serving customers. All of these people have been put to work as an indirect result of advertising.

[6] Advertising, of itself, is a gigantic industry, composed of hundreds of agencies that are constantly employing thousands of account executives, directors, producers, artists, copy writers and media buyers; thousands of people are employed daily to combine their talents in designing hundreds of new advertisements that will transform millions of desires into demands, thereby creating millions of jobs.

EXERCISES

Sources-Idea-Method-Development-Organization-Coherence

1. What do you think was the source for "An Economic Catalyst"?

2. Examine the last sentence of paragraph 1 and state in your own words what you think the writer's idea is. Is the student's purpose the same as his thesis? What is his chief method (narration, exposition, description, or argumentation)? Explain.

3. This essay has an overall cause-to-effect development. What instances of this kind of development do you find in the individual paragraphs?

4. Do you see any time or space order exemplified in this essay? Explain. In view of the fact that the student used cause-to-effect development, has he been successful in establishing a logical order throughout the essay?

5. What evidence is there of the student's maintaining coherence within paragraphs and throughout the essay? Point out significant uses of transitional elements.

Diction

1. What allusions, similes, and metaphors are there in this essay?

2. Is the tone of this essay scientific, statistical, informal, formal, polite, pompous, argumentative, serious, or smug?

3. In his essay, the writer includes many details in parallel structure to support his generalizations and point of view about the value of advertising. Do you think the number of

details is adequate or excessive?

4. Of what value is the writer's continued use of parallel structure?

5. Do the writer's word choice and sentence structure make his point of view well understood and convincing? Explain.

Writing Assignments

1. Develop an essay by cause to effect, explaining the value of competition on the open market.

2. In an essay, demonstrate that the competition among producers of consumer products is harmful to the economy.

3. In an essay, point out that mass production has improved man's standard of living, has created a lack of artisans, has caused a disregard for other people's private property, has encouraged materialism among the people, has caused the consumer market to be glutted with inferior products, or has created waste on a mass scale.

4. In an essay, point out that synthetic items are more (or less) desirable than the authentic items.

5. Consider your work experience and develop an essay to illustrate your and/or your co-worker's attitude toward the product or service you render.

THE GREAT AMERICAN WASTE-OF-TIME

[1] Sports such as football or ice hockey offer the spectator real excitement from the starting whistle until the final gun. Colorful team jerseys and striped referee's shirts mix together in a blaze of speed and motion that at times the eye cannot follow what's happening. But one does see the poetry, the grace and beauty of the human body--controlled by brain, brawn, and sheer determination--accomplish virtually impossible feats of skill that tax the limits of human endurance: driving, smashing attacks to score against a bone-crushing wall of defense provide the spectator with a dynamic and spectacular scene of the combination of skill, art, force, conflict and impact. By comparison, baseball is a monument of boredom.

[2] Inning after inning, hour after hour, baseball subjects foolish ticket-buyers to a sequence of wasted time and motion that would rapidly turn a calm efficiency expert into a gray-haired neurotic. After the "Star Spangled Banner," it seems hardly anything purposeful, exciting, or interesting takes place until the seventh-inning stretch; after everyone stretches--customary after a good sleep--very little happens until people begin leaving the stadium.

[3] The chief source of wasted time and motion takes place on the pitching mound. The pitcher uses this raised portion of the diamond to stage a one-man marathon demonstration of wasting time. The demonstration begins with his kicking vaguely at the ground. Then, in an unspectacular sequence of slow-motion events, he removes the glove he just recently put on, tucks it under one of his arms and slowly rubs the baseball with his hands, then puts the glove on again, cradles the baseball in the glove, bends over and picks up the rosin bag, turns his back to homeplate--perhaps to disturb the batter who mistakenly hoped the pitcher was going to pitch--squeezes the rosin bag with his bare hand, stares toward the centerfield bleachers as he appears to clock the wind's speed, lets the rosin bag drop to the ground, turns around, stares at the batter, spits a stream of tobacco juice, removes his cap and wipes his bald spot and brow with his forearm, pulls up his britches, wets his fingers on his tongue, dries them again by drawing the tips across the letters on the front of his uniform, spits once more, blows his nose on a bright red handkerchief, takes the ball into his throwing hand, puts his throwing hand behind his back, leans over and stares intently at the catcher for the sign, shakes his head once, then again, and finally nods his approval.

[4] At last, he begins his wind up: he stretches his arms out, brings them back to his chest while concealing the ball between his mitt and throwing hand; he looks at the batter, then glances to the left and right; he leans back, cocks his throwing arm and extends one of his legs up and out toward the batter; he hesitates, and then ptiches a slow curve.

By now, to the spectator, the act of pitching seems like an afterthought rather than a climax to the pitcher's performance. What the spectator is most significantly aware of is that his posterior is growing numb.

[5] Since in the game of baseball most of the so-called activity relies primarily upon the pitcher's initiating it, the other members of the teams are even less interesting because of their lack of participation in the whole affair. Most of the team that is at bat are in the dugout sitting on a bench and chewing plug tobacco or gum--watching, and now and then yelling something. Of the team in the field, the players stand around and do little more than punch their gloves with their fists in an attempt to keep their circulation going. It's no wonder that ball players yell, "Keep awake! Be alive, baby! Let's have a little chatter, now!" But even in the livier moments, little happens. Now and then, the batter will swing at the ball; and the chances are that he will miss it more often than hit it--or hit it foul into the stands. In any case, whether the batter strikes out, walks, fouls, or hits, the inevitable will out: the spectators must suffer again and again through reruns of the pitcher's performance.

[6] It is little wonder that the umpires' dress--dark suits, black caps, black shoes, black ties, and white shirts--would lead the uninformed spectator to believe he was watching some strange funeral ritual instead of a sport. Baseball, as a spectator sport, is about as exciting as watching a checkers game during a Sunday afternoon visit to the old folks home.

EXERCISES

Sources-Idea-Method-Development-Organization-Coherence

1. Is it likely that the student has drawn from any sources other than personal experience for the material in this essay? Explain.

2. In paragraph 1, the student gives his point of view about baseball. What is his idea in supporting this point of view--to change someone's mind, to explain his attitude, or to describe a situation? Is the method he uses appropriate to support his point of view?

3. What evidences of development by particulars and details is there?

4. In this essay, the student was asked to organize the majority of his material chronologically. Has he been successful? Explain.

5. What phrase in paragraphs 2 and 3 bind the two paragraphs together? Of what value is the repetition of the word "then" in paragraph 3 and the words "spectator" and "spectacular" in the entire essay? Is the essay, on the whole, a coherent one? Consider "boredom" and "wasted time and motion." Do these two phrases have the same meaning in this essay? Is the author successful in making this point clear? Explain.

Diction

1. Is this essay as conversational, as colloquial, as the student essay, "The Girl from Detroit"? Explain.

2. What is the tone of this essay? Compare the tone of "The Girl from Detroit."

3. Is the language of this essay too technical for someone who is not at all acquainted with baseball? What, if any, words would one have to explain to a newcomer to the game? Are there trite expressions?

4. In paragraph 4, the author says "the other members of the teams are even less interesting...." What does he mean, "less interesting" than what?

5. What is the writer's thought in using the phrase in paragraph 5, "the inevitable will out"?

Writing Assignments

1. Write an essay on one of the following as a spectator sport.

   Professional Wrestling
   Interscholastic Wrestling
   Baseball
   Football
   Boxing
   Golf
   Tennis
   Basketball
   Girl's Soccer
   Girl's Field Hockey

2. Write an essay to defend baseball as an exciting spectator sport.

3. In an essay, explain the difference between the excitement of participating in a sport and the excitement of watching the same sport.

4. Write an essay to convey the excitement of playing a particular sport.

5. In an essay, demonstrate the difficulties of trying to explain a football game, baseball game, basketball game, or wrestling match to a person unfamiliar with the sport.

PERILS OF THE BEACHES

[1] Chambers of commerce, motel chains, and state recreational facility bureaus frequently place brochures in travel welcome stations. Many of these brochures encourage tourists and persons discontented with their geographical location to come to the coastal states for "Sand, Sunshine and Surf." The brochures describe by word and picture the fabulous life of ease, health, and enjoyment that the beach has to offer. However, in the name of fairness and humanity, there are certain perils every prospective beach visitor must expect.

[2] First of all, there are the perils of the sand. One thinks, when reading the brochures, of the sand's warmth slowly, osmotically oozing into his body--freeing him of rampant cold germs and other maladies, including the chill in the marrow of his bones. But the facts may be different. Sand, for instance, is more often hot than warm. Should the visitor go to a brown sand beach on a good hot day--the kind of day a person wants to go to the beach--he will rapidly discover that he should have worn his loafers or thongs. The contortions the tender-footed tourist goes through in an effort to get to the water's edge is a sight similar to the Indian fakir walking on hot coals--the one who lost his faith part way through the ordeal. And if the beach enthusiast has forgotten his blanket, he better plan to swim a lot or lie in the wet sand where the little crabs dart by now and then, and the other visiting bathers kick water and wet sand on him and in his face--and likely step on or trip over some part of him. White sand--since it reflects some of the sun's heat rays--is not quite so hot, but it's hot enough. Sometimes the fair-skinned tourist gets up from the unblanketed sand with a very pink tummy, and its not because the sun burned it or because the sand is a fine abrasive. The sand was just plain hot.

[3] In addition to being hot and abrasive to lie on, sand is frequently a cover for sand fleas that can make even the toughest-skinned tourist miserable: scratch and swat, scratch and swat. And sand is a place for sandspurs to grow enthusiastically. The sharp-spined hazards don't cause the tourist much trouble near the water, but on the way from the street or boardwalk to the water, sandspurs lie waiting to penetrate the beach-goer's poor feet. Should he survive all these miseries, he still has another problem to combat. Sand manages to establish itself almost permanently in his eyes, ears, hair and other places. Even after careful showering, the tourist usually finds he has removed only a part of the sand; hours, maybe even weeks, after a beach visit he can still find sand doing what it does best: clinging and irritating.

[4] Secondly there's the sunshine and its health-giving and health-restoring rays that fry the beach visitor's brains--making him dizzy

faint--and boil his body fluids so that they bubble forth into huge watery blisters that burst whenever he moves. Not only can he not lie down, but he also cannot lean back in a chair, or bend the knees of his sunburnt, blistered and swollen legs. His lips are split so that he can hardly smile--even if he feels like it; his ears peel, bleed and develop scabs; his eyes are sunburnt so that he can hardly read or even keep them open; he can't comb his hair on account of the tenderness of his sun-afflicted scalp. The sunshine can certainly match the sand for misery.

[5] Of course, the toutist who greases himself with zinc oxide, and several kinds of sun tan lotion might prevent some of the burning, especially if he doesn't want to swim; if he does swim, the stufff washes off, allowing the water to magnify the sun's rays. But if he doesn't mind just lying on the beach covered with grease, he has to contend only with the sand, which adheres even better to the grease, and with the sand fleas, which the sweet-smelling oil seems to attract in hordes.

[6] Provided the beach visitor is careful about not staying too long in the sun, is cautious to keep on enough grease when not in the water, and is not interested in lying on the hot sand with the fleas, sandspurs, and little quick crabs, he might try to enjoy the surf. The surf, the last of the terrible trio, is the most terrible. Small water creatures await the swimmer: spiney sea urchins and pincer-clawed crabs to step on--both of which have their own kind of misery-creating defense--sea anemones and jellyfish that sting, and fish with spines. But these creatures, like the sand and sun, are not likely to destroy the visitor altogether. For that, there are sharks to eat him, sting rays with poisonous barbed tails to knock him unconscious--making drowning somewhat easier--barracuda with teeth that rip through the arteries of his leg so he can bleed to death, and Portuguese man-of-wars in whose tentacles he can become entangled and die from their stings. Should the surf enthusiast, however, escape either by chance or intention the jaws, barbs, and tentacles of death, there are the relatively harmless types of sea inhabitants that brush against the swimmer, frightening him to death for fear the thing might be a sea monster of some kind. By all means, the sea offers all sorts of perils and disasters to the visitor brave enough or foolish enough to enter it.

[7] Sand, Sunshine, Surf! Three ways to make a visit to the coast a fearsome place of misery. The brochures only tell part of what the beach has to offer. But, the prospective beachgoer ought to know the whole truth. He ought to expect the perils.

EXERCISES

Sources-Idea-Method-Development-Organization-Coherence

1. On what possible sources has the student drawn for the material in this essay?

2. Is the purpose of this essay to change someone's opinion about the beach or to explain the writer's attitude about the beach? Explain. Does the student state a thesis? If so, what is it?

3. Is this essay developed primarily by examples or by particulars and details? Explain your answer by specific illustrations.

4. In this essay, the author has attempted a logical organization indicated in the introductory paragraph: (1) sand, (2) sunshine, (3) surf. Why did he put them in this order rather than "sunshine, surf, and sand" or "sand, surf, and sunshine," or "surf, sunshine, and sand"? Would the organization be more successful in one of these other orders? Explain. Does he maintain an even and logical order throughout? What might he have done to organize the material better? Make an outline for this essay.

5. Note any transitions from paragraph to paragraph. Are there any paragraphs between which the transition is weak? Explain. Has the author made adequate use of transitional devices within the paragraphs? Are they coherent? Point out the evidence for your conclusion.

Diction

1. Define the following terms. (Numbers in parentheses refer to the paragraph from which the word was taken.)
   1. osmotically (2)
   2. rampant (2)
   3. maladies (2)
   4. marrow (2)
   5. fakir (2)
   6. zinc oxide (5)
   7. adheres (5)
   8. contend (5)
   9. sea urchins (6)
   10. sea anemones (6)

2. What is the tone of this essay? Explain.

Writing Assignments

1. Develop your point of view about the beach, the mountains, or the desert as a place to visit as a tourist, or to live as a resident. Maintain third person, as the writer of the student essay did.

2. Write an essay in which you contrast the perils of skin and/or scuba diving with hunting, fishing (deep sea or wading), snow skiing, water skiing, or mountain climbing.

3. In an essay, support the point of view that people who fear swimming in the ocean (or lakes) are generally overly concerned about the existence of danger lurking in the water.

4. In an essay, classify the kinds of people who visit the beaches. Maintain a point of view.

5. In an essay, explain from your experience what a person ought to expect when he tries something new, such as horseback riding, scuba diving, driving a car, riding a bicycle, water or snow skiing, surfing, playing tennis, or operating some piece of machinery.

Program Objective	To take part in an informal exchange of ideas with others; to consult with others in formulating plans.
Pre-assessment	Teacher Observation; the teacher has noticed that students enjoy reading literature when they can exchange ideas about what they have read and formulate plans together.
Performance Objective	The student will take part in a group project consisting of the group reading one of the novels on the reading list and presenting it to the class.
Learning Opportunity	The students will choose a novel to read. The class will be divided into groups according to the novel chosen. The students will work in these groups toward a presentation for the rest of the class. These presentations can be in the form of: 1. panel discussions 2. role playing 3. scenes acted out 4. "This Is Your Life Presentation" 5. oral readings and discussions 6. sales talk 7. t.v. or movie production These presentations should relate to the theme of the unit and each student should take an active part in preparing and presenting the choice. While preparing the presentation, a group secretary should keep a running log of the work done.
Evaluation (Level 1)	The students participate in an exchange of ideas.
(Level 2)	The students will cooperate in planning the group presentation.
(Level 3)	The students will incorporate other students ideas with his own for the presentation.

Program Objective	To take part in an informal exchange of ideas with others; to consult with others in formulating plans.
Pre-assessment	Teacher Observation: the teacher has noticed that students enjoy reading literature when they can exchange ideas about what they have read and formulate plans together. Also, the teacher has noticed that students do have problems in discussing and formulating plans.
Performance Objective	Having read a group novel, the students will discuss the novel in a small group and decide on answers to the study questions for that novel.
Learning Opportunity	The students will choose a novel to read from the list provided by the teacher. The class will be divided into groups according to the novel chosen. Each group will discuss the play as the students in that group are reading. The students should be allowed to meet in their small groups to discuss and answer the questions. The teacher will rotate around and act as a consultant to each group. Pre-instruction for group discussion will come from Moffett. It includes several rules: 1. Understand. Everyone thinks about the meaning of the questions before the group tries to answer it. 2. Contribute. Everyone tries to understand what is said so that he can respond. 3. Listen. Everyone tries to understand what is said so he can respond. 4. Be Relevant. Everyone keeps to the point. 5. Sum Up. Everyone tries to state the main point of the discussion.
Approximate Time	Several class periods or parts of periods throughout the unit.
Evaluation (Level 1)	The students participate in exchange of ideas.
(Level 2)	The student will cooperate in planning the answer and incorporate other ideas with his own.
(Level 3)	The student will follow the above rules from Moffett.

STUDY QUESTIONS--LOST HORIZON

1. You have heard the expression, "How I'd love to get away from it all!" What do people mean by that? Why do they want to get away? If you had a choice of a place of escape, what kind of place would you choose? Why?

2. We know that a plane disappeared with four passengers and a pilot aboard, and we know that only one person returned. Do you think that Conway really had the experiences at Shangri La? Or was the story something he imagined after his lapse of memory? Justify your opinions.

3. Considering all that you know about Conway's character and personality, why do you think he was willing to stay in Shangri-La? Why did he leave? Do you think he ever got back? How?

4. Chang said that the success of life in Blue Moon was due to moderation, good manners, and little government. Explain why these three benifits might produce a happy and satisfied community.

5. Considering Conway's fine personality, great physical and mental capabilities, varied achievements, and fine capacity for hard work and quick thinking, how can you account for his apparent lack of ambition and his preference for a quiet life?

6. With so many people to choose from, why did the High Lama select Conway to succeed him?

7. Describe the philosophy of Shangri-La.

8. What do you think is the main reason for the High Lama's choice of Conway to succeed him?

9. Describe what you think happened on the journey from Shangri-La to the outer world. What happened to Mallison and the little Manchu?

STUDY QUESTIONS - Anthem

1. Why is it a "sin to write this?" What was the "sin"?
2. What kind of world is described? The people?
3. What is meant by "and man will go on. Man, not men"?
4. Look up the word, ego. What does it mean?
5. How do you think Ayn Rand views Equality?
6. Describe the world of Equality 7-2521. Why is it "our name is Equality 7-2521"?
7. Do you see any resemblance between the world of Equality 7-2521 and today's world?
8. What is the significance of the title, Anthem?

STUDY QUESTIONS--LORD OF THE FLIES

1. Discuss and compare the personalities and characteristics, as leaders, of Ralph and Jack.

2. Discuss the personality of Simon. Explain the significance of his attitude toward the Beast as expressed in the assembly, his personal confrontation with the "lord of the flies", and the manner of his death.

3. Do you believe that evil is inherent in human nature is justified? Defend your point of view.

4. Taking Lord of the Flies as a realistic adventure story, do you think that the behavior of the boys and the events described are really possible? Explain your point of view fully.

5. Do the boys show that they are intentionally setting out to create a better world, and why?

6. Explain why the boys stop following Ralph and accept Jack as their leader even though Ralph still has the conch.

7. Describe the government that you would try to set up if you found yourself and your classmates stranded on an island.

8. If you had to choose, would you choose Jack or Ralph for a leader? Why?

9. Describe Ralph's feeling when the boys are rescued?

10. Analyze and compare the personalities of Ralph and Piggy? How do you feel about Piggy in the beginning chapters of the novel? How do you feel about Piggy's death?

STUDY QUESTIONS - DANDELION WINE

1. What is the significance of the title, Dandelion Wine?

2. Explain the following in the story:
    (a) There was a junk man who saved lives.
    (b) There was a pair of sneakers that could make you run fast as a deer.
    (c) There was a human time-machine.
    (d) There was a wax witch that could tell real fortunes.
    (e) There was a man who almost wrecked happiness by building a happiness machine.

3. Describe Douglas Spaulding. What was different about his world?

4. What elements of the supernatural are there? What miracles took place?

5. What season of the year is it when Douglas Spaulding "shut his eyes...And if he should forget, the dandelion wine stood in the cellar...."

STUDY QUESTIONS--1984

1. Explain the relationship between the three classes in the society of Oceania: the Inner Party, the Outer Party, and the proles.

2. One of the basic ideas of Ingsoc is double think. Explain this idea.

3. Analyze one of the Party slogans: "War Is Peace"; "Freedom Is Slavery"; or "Ignorance Is Strength." What does it mean in the life of an individual citizen like Winston Smith? What does it mean to the Inner Party, to someone like O'Brien?

4. Suppose the novel were told from the point of view of O'Brien. In what ways would this change affect the picture given of life in Oceania?

5. What kind of memories of the past does Winston have? What do they mean to him? How do they, for instance, contribute to his sense of the unreality of life in Oceania?

6. Develop a character sketch of Winston's wife Katherine as he remembers her. In what ways is she typical of women in Oceania?

7. Analyze the different ways in which Winston and Julia rebel against life in Oceania. What does each find unsatisfactory in that life? What does each want that Oceania and the Party cannot supply?

8. The glass paperweight Winston buys from Mr. Charrington is an important symbol in the novel. Why does Winston want it and what does it represent to him? Why is it inevitable that the Thought Police smash it when Winston and Julia are arrested?

9. From the evidence of the novel itself, defend one of these two ideas: that Orwell intended 1984 as a prophecy; or that he intended 1984 as a criticism of contemporary societies.

STUDY QUESTIONS--ANIMAL FARM

1. Suppose the point of view of the novel were Napoleon's. What effect would the reader's seeing everything through Napoleon's eyes have on the novel as it now stands? In what ways would it be a different story?

2. Select a short passage from the novel to illustrate Orwell's use of point of view. Explain in detail how the passage gives evidence of this point of view.

3. Why couldn't the novel be set in London, for instance? There would be dogs and cats, at least, to make up the citizenry of Animal Farm.

4. Analyze the scene of the Battle of the Windmill (Chapter Eight). How does it begin, and what is the turning point in the fight? How do the animals react to their victory? In other words, explore the dramatic means Orwell uses to present the scene.

5. Examine the scene of Napoleon's trial and executions (Chapter Seven). According to the way the scene is presented, why do the animals confess? Why does Napoleon want these confessions? What does this scene demonstrate about the psychology of dictators?

6. Contrast Clover and Mollie. How do they differ in personality? What does each represent in the story?

7. Would it have been possible for Orwell to show the pigs becoming human at the end of the novel without bringing in human beings? Defend the presence of human beings here is inevitable.

8. In Orwell's satire of a totalitarian society, what role do Napoleon's dogs play? How does he use them to control the animals?

Program Objective	To recognize and use words of imagery
Pre-assessment	The teacher will read "Sailing To Byzantium" by Yeats. The class will discuss visual images used in the poem. From this the teacher observes that students do not understand imagery and cannot list examples.
Performance Objective	After discussion of imagery and symbolism, students will make a list of elements of read "The Impossible Dream" and make a list of images found in the song.
Learning Opportunity	The teacher will discuss picture words and what they add to a poem. Students and teacher will discuss the use and effect of imagery in "Sailing to Byzantium". The teacher will then play a recording of "The Impossible Dream" and hand out mimeographed copies of the lyrics. The students will take the lyrics of the song and make a list of images found. They will then supplement the list with meanings pertaining to our world today. Example: "the unbeatable foe" "the glorious quest". Students will relate the effectiveness of the images to the poem.
Evaluation (Level 1)	Students will be able to list the images.
(Level 2)	Students will be able to supplement the list with meanings pertaining to our world today.
(Level 3)	Students will evaluate the effect of images.

SAILING TO BYZANTIUM

William Butler Yeats

That is no country for old men. The young
In one another's arms, bind in the trees
--Those dying generations - at their song,
The salmon-falls, the mackeral-crowded seas,
Fish, flesh, or fowl, commend all summer long
Whatever is begotten, born, and dies,
Caught in that sensual music all neglect
Monuments of unaging intellect.

An aged man is but a paltry thing,
A tattered coat upon a stick, unless
Soul clap its hands and sing, and louder sing
For every tatter in its mortal dress,
Nor is there singing school but studying
Monuments of its own magnificence;
And therefore I have sailed the seas and come
To the holy city of Byzantium.*

O sages standing in God's holy fire
As in the gold mosaic of a wall,
Come from the holy fire, perne in a byre,[2]
And be the singing - masters of my soul.
Consume my heart away; sick with desire
And fastened to a dying animal
It knows not what it is; and gather me
Into the artifice of eternity.

Once out of nature I shall never take
My bodily form from any natural thing,
But such a form as Grecian goldsmiths make
of hammered gold and gold enamelling
To keep a drowsy emperor awake;
On set upon a golden bough to sing
To lords and ladies of Byzantium
Of what is past, or passing, or to come.

* Byzantium was the chief center of
Greek orthodox Christianity.

Program Objective	To express observations, experiences, and feelings
Pre-assessment	Teacher Observation: the teacher has noticed that students when attempting to express their feelings and thoughts about something do so awkwardly or not at all.
Performance Objective	The students will make a collage with pictures exemplifying utopia and express verbally and clearly their observations, experiences, and feelings.
Learning Opportunity	The students will make a collage with pictures exemplifying what they think utopia is like. The student will present the collage to the class discussing his observations, feelings, and experiences
Time	No more than three students per day
Evaluation (Level 1)	Students are contributing verbally their observations, experiences, and feelings.
(Level 2)	Students use more precise and accurate speech in describing their experiences and feelings.
(Level 3)	Students are able to make generalizations based on their observations.

Program Objective	To expand one's recognition vocabulary in quantity and quality
Pre-assessment	The teacher has noticed that students stumble over unfamiliar words and do not know what they mean.
Performance Objective	While reading the novel Lost Horizon with unfamiliar words, the students will study and learn these vocabulary words.
Learning Opportunity	The novel Lost Horizon contains a section at the end which includes vocabulary words and their meanings in the order they are found in the book. Students will study a list of these words each week as they coincide with their reading in the novel. Students will be tested on these words each week.
Time	20 minutes of class period for quiz.
Evaluation	Students complete written quiz with proficiency desired by the instructor. (e.g. 80%)

Program Objective	To develop one's beliefs, attitudes, and concepts on the basis of rich and varied reading experiences.
Pre-assessment	Through discussion the teacher observes that students have little or no knowledge of philosophical theories of government.
Performance Objective	Given several pages of political theory, students will report to the class on what they read and recognize through discussion that their are many ideas on government.
Learning Opportunity	The students will be given several pages to read by the following people: Thoreau, Machiavelli, Woodrow Wilson, Eleanor Roosevelt. Each group will take one and orally report at the end of the period during the last 15-25 minutes. They will discuss how effective these theories would be and whether they could be implemented practically and effectively. When all reports have been given the students will discuss the following generalizations: (1) A democratic society must be mutually organized for the survival of all members. (2) Each member must contribute to the welfare of all. (3) Leadership in a democratic organization entails a responsibility for all members. (4) The more capable members must assume the guidance and control of the less experienced and/or less capable members. (5) Cooperation in a democratic society must be maintained or chaos will result. (6) If the governed no longer consent to their being governed, do they have the right and the duty to overthrow the government?
Time	two class periods
Evaluation (level 1)	Students will report accurately and concisely on what they have read.
(level 2)	Students will take notes and understand the theories reported on by other groups.
(level 3)	Students will participate in the discussion (six statements) drawing on the oral reports for support.

THE AMERICAN DREAM

Eleanore Roosevelt

What I had learned on these two trips was much on my mind when I returned home. Why, I wondered, were we not more successful in helping the young nations and those in transition to become established along democratic lines? Why was it that the Russians were doing so much better? The answer can be oversimplified and an oversimplification is false and misleading. But part of the answer, and I thought a major part, was that Russia had trained its young people to go out into the world, to carry their services and skills to backward and underdeveloped countries, to replace the missing doctors and teachers, the scientists and technicians; above all, to fill the vacant civil service jobs, prepared not only by training for the job itself but by a complete briefing in the customs, habits, traditions and trend of thought of the people, to understand them and deal with them. Where they go, of course, they take with them their Marxist training, thinking and system.

And our young Americans? Were they being prepared to take their faith in democracy to the world along with their skills? Were they learning the language and the customs and the history of these new peoples? Did they understand how to deal with them, not according to their own ideas but according to the ideas of the people they must learn to know if they were to reach them at all? Had they acquired an ability to live and work among peoples of different religion and race and color, without arrogance and without prejudice?

Here, I believe, we have fallen down badly. In the past few years I have grasped at every opportunity to meet with the young, to talk with college students, to bring home as strongly as I can to even young children in the lower grades our responsibility for each other. The future will be determined by the young and there is no more essential task today, it seems to me, than to bring before them once more, in all its brightness, in all its splendor and beauty, the American Dream, lest we let it fade, too concerned with ways of earning a living or impressing our neighbors or getting ahead or finding bigger and more potent ways of destroying the world and all that is in it.

No single individual, of course, and no single group has an exclusive claim to the American Dream. But we have all, I think, a single vision of what it is, not merely as a hope and an aspiration but as a way of life, which we can come ever closer to attaining in its ideal for if we keep shining and unsullied our purpose and our belief in its essential value.

That we have sometimes given our friends and our enemies abroad a shoddy impression of the Dream cannot be denied, much as we would like to deny it. The Ugly American (a novel by William J. Ledger and Eugene Burdick which shows the American diplomat in a very poor light), impressive as it was, struck me as being exaggerated. True, one of the first American ambassadors I ever met in an Eastern country was appallingly like the title character in the novel. There are doubtless many others, too many others; men who accept-and seek-the position of representative of their government abroad with no real interest or respect for the image of their country which they present to other people.

Such men buy their position by gifts of money to their party or seek them because of the glamorous social life they may lead in exotic places.

"Oh, you must go there. You'll have a wonderful time. And the polo is top-notch."

They often do not know the language of the country; they are not familiar with its government or its officials; they are not interested in its customs or its point of view.

The Russians--and I say it with shame--do this better. They are trained in the language, history, customs and ways of life of a country before they go to it. They do not confine themselves to official entertaining but make a point of meeting and knowing and establishing friendly relations with people of all sorts, in every class of society, in every part of the country.

When we look at the picture of Russian greed in swallowing one satellite nation after another and contrast it with the picture of American generosity in giving food, clothing, supplies, technical and financial assistance, with no ulterior motive in acquiring new territory, it is stupid and tragic waste that the use of incompetent representatives should undo so much useful work, so great an expense, so much in the way of materials of every kind.

Of course, what the Russians have accomplished in training their young people for important posts in the underdeveloped countries--which, I must repeat, may affect the future course of these countries--has been done by compulsion. That's the rub. For what we must do is to achieve the same results on a voluntary basis. We do not say to our young people: "You must go here and take such a job." But we can show them that where we fail the Russians will win, by default. We can show them the importance of acquiring the kind of training that will make them useful and honorable representatives of their country wherever they may go abroad.

Perhaps the new frontier today is something more than the new revolution in textiles and methods and speed and goods. It is the frontier of men's minds unless the light in our own minds burns with a hard, unquenchable flame.

One form of communication we have failed abjectly in: the teaching of languages. Most school children have several years of inadequate teaching in one language or another. I say inadequate because the study of a language, after all, is inadequate if one cannot learn to read and write it, to speak and to understand it. During World War II the government found a simplified and most effective method of teaching such difficult languages as Japanese and Chinese to American GIs. In a matter of weeks they had mastered more of the language than formerly they would have acquired in the same number of years. And yet in our schools the old, cumbersome, unproductive methods are still in use.

It seems to me so obvious that it should not need to be said that we must increase and improve the teaching of language to our young people, who will otherwise find themselves crippled and sorely handicapped in dealing with people of foreign races and different cultures.

These are things our children should be told. These are the conditions they are going to have to meet. They ought to be made to understand exactly what competition they will encounter, why they must meet it, how they can meet it best. Yet I rarely find, in talking with them, that they have been given the slightest inkling of the meaning of the Soviet infiltration of other countries, or that the future the Soviets are helping to build is one with which they will have to contend. I rarely find that anyone has suggested that our own young people should have any preparation whatsoever to cope with the problems that are impending.

That is why, in the course of the past several years, I have fitted into my schedule, wherever I could, occasions to talk with the young. Sometimes they come up to Hyde Park[1] by the busload to ask questions or to discuss problems. Sometimes I talk at their schools or colleges.

Last year, in co-operation with Brandeis University, I experimented with a new idea. I agreed to do a series of nine television programs, which were then sold to education television stations throughout the country. It worked so well that this year I have agreed to do ten programs.

In addition to this, I lectured to a class given by Dr. Fuchs on international law and international organization at Brandeis. There were only thirteen in the class, all students who hoped to go into foreign service either for business or for the government, five of them students from foreign countries. I was a little staggered by this assignment, as I felt sure that many of these young people were better versed in questions of international organization than I was. But at least I could discuss with them the tangled proglems of foreign politics.

This, of course, was a specialized sort of lecture course, and I found it interesting and stimulating, as I have always found teaching. But what I would have preferred to say to these young people was something like the following:

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[1] Hyde Park: New York residence of President and Mrs. Franklin Delano Roosevelt

Today our government and the governments of most of the world are primarily concerned--obsessed--by one idea: defense. But what is real defense and how is it obtained? Of course, a certain amount of military defense is necessary. But there comes a point where you must consider what can be done on an economic and cultural basis.

It seems to me that, in terms of atomic warfare, we should henceforth have a small professional army of men who have voluntarily chosen service as an obligation to their country. But what then? What about the hundreds of thousands of young people who leave school every year, either from high school or from college? Are they, from now on, to have no participation in contributing to the welfare of their country?

Far from it. As matters stand, we draft young men into service, train them until they are useful, and then let them go. This seems to me a monstrous waste.

It has long been my personal conviction that every young person should be given some basic training that might, eventually, be useful to his country. As I thought about it, it seemed to me that this could be handled either in school or at college, and instead of calling all young men up for compulsory military service, we could offer an alternative along these lines:

Whether you finish college, or high school, you may, if you do not want to spend two years of compulsory military training, decide what country you would like to spend two years in. You will be given two years of basic training, either during school hours or in the evenings. If you want to go, say, to Aftica or to other underdeveloped countries, you will, from the age of fifteen to seventeen, be taught the language, the history, the geography, the economic background of the country. You will be prepared to take with you a skill, or be trained for the most crying need in many transition nations, to fill the civil service jobs that Russia is now so rapidly filling. Or, if you are preparing for a profession, you may make use of that.

New industries are needed in these countries, there are technical needs in almost all areas. The economy has to be bolstered in countless ways. New techniques are required in agriculture. And nearly all of these countries need teachers badly.

I was greatly interested and pleased to hear that Chester Bowles's[1] son turned down a scholarship at Oxford University to go to Nigeria, where he plans to teach in high school for two years.

What is saving Ghana today is that Sir Robert Jackson[2] remained in the country after the withdrawal of Great Britain. He is using all his great experience and intelligence on behalf of the people as economic advisor to the Volta River Project.[3] He is also being aided by his brilliant wife, the famous economist, Barbara Ward.

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[1] Chester Bowles: famous American diplomat and ambassador to India

[2] Sir Robert Jackson: Chairman of Ghana Development Commission, appointed in 1957

[3] Volta River Project: a power project on the Volta River in French West Africa

For people in young nations, which are still in a transition stage and setting up governments, such help could be more valuable than a large standing army or economic aid, particularly when in the new country there are few people capable of administering it effectively.

As I have said, this training and use of our young has been long in my mind. Wherever and whenever I could I have advocated it. Recently with the announcement of the Peace Corps, it appears that a similar plan will at least have a fair trial. Some of our young people will be given the opportunity to take up the slack in underdeveloped countries, and to bring our skills and our attitudes and our principles to them as free men. I am delighted that this has been done, and am hopeful that it may prove to be one of the most fruitful ways we have found of sharing our American Dream with others.

President Kennedy has initiated a Peace Corps through which he hopes the ideals of young, and perhaps not so young, Americans may be expressed to people throughout the world, particularly in the underdeveloped countries which need help at the present time. The methods of choosing people and arranging with the recipient governments are still being worked out. Colleges and universities that have programs for exchange will be aided where their programs seem to be worthwhile. This will be an educational job for Americans, giving them an opportunity to get a better idea of the world in which they live and at the same time will show a spirit of service which is prevalent in this generation of Americans but which has not had great opportunity so far for expression.

A suggestion has also been made for a younger U.S. group of older high-school age to work on forestry and soil conservation throughout the U.S. This would seem to me of great value but as yet this is not even in the active planning stage as far as I know, though I hope it will materialize before very long.

I have said that the Russians have accomplished by compulsion what we must accomplish voluntarily. But there is one element of this Russian training that I have neglected to mention. I don't see why I neglected it, because it is of paramount importance. They have taught their young to feel that they are needed, that they are important to the welfare of their country. I think that one of the strongest qualities in every human being is a need to feel needed, to feel essential, to feel important. Too often our own youngsters do not feel that they are really essential to their country, or to the scheme of things. We have not had enough imagination to show them how very much we need every one of them to make us the kind of country that we can be.

In Austria, a short time ago, Mr. Khrushchev[1] said that he expected a Communist world in his lifetime. We have no time to waste.

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[1] Mr. Khrushchev: Premier of Russia 1958-1964

All this, you may say, is far from the American Dream. Not at all. The American Dream can no more remain static than can the American nation. What I am trying to point out is that we cannot any longer take an old approach to world problems. They aren't the same problems. It isn't the same world. We must not adopt the methods of our ancestors that made them attempt new methods for a New World.

For instance, we are pioneers today in the field of automation. There is no possibility of holding back automation, but we can, at least, profit by the mistakes of the past in dealing with it. The industrial revolution, which began in Great Britain, put machinery into the mills and threw out the people to starve.

Eventually Great Britain was much better off as a result of the industrial revolution. But, because it was not prepared to cope with it at the time, a far-reaching and unexpected thing happened. Out of the industrial revolution and its abuses came Karl Marx.

With automation we have a new situation and on the way we cope with it will depend the attitude of the world. Here we are the undisputed leaders. But we cannot handle it without planning. We must learn to foresee results before we act. We cannot afford, today, to throw a lot of people out of work without making some provision for them. True, the conscience of the people is different now; we would no longer sit by and let people starve and die. But if we are going to cope successfully, if we are to make this new technique a blessing to society and not a disaster, we have to make plans. We cannot blunder along, hoping things "will come out all right." Government, industry, labor, all these must use their best brains, must be aware of and accept their full responsibility for the situation.

With decreased work hours there will come more leisure. What is to be done with it? Masses of people now working at machines, without any opportunity for self-improvement or bettering their condition, will be afforded new opportunities. But, unless we give them a background of education, they will not know how to make use of this opportunity for advancement. If they have no capacity for development, and no enterprise beyond sitting glued to a television screen, they will deteriorate as human beings, and we will have a great mass of citizens who are of no value to themselves or to their country or to the world.

It is a new industrial revolution that we are pioneering. The eyes of the world are on us. If we do it badly we will be criticized and our way of life down graded. If we do it well we can become a beacon light for the future of the world.

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[1] Karl Marx: German political philosopher and author of the Communist Manifesto; regarded as the father of modern communism.

And now, I see, my new concept of the American Dream is only the old one, after all. For, while those who started our government and fought for our right to be free may have thought in Old World terms to some extent, they, too, had a conception of the Dream being universal. The Thomas Jeffersons thought of education not for a handful, not even for their own country alone, but looked forward to the day when everyone, everywhere, would have the same opportunities. Today we have achieved so much more, in many ways, than our ancestors imagined that sometimes we forget that they dreamed not just for us but for mankind.

The American Dream is never entirely realized. If many of our young people have lost the excitement of the early settlers who had a country to explore and develop, it is because no one remembers to tell them that the world has never been so challenging, so exciting; the fields of adventure and new fields to conquer have never been so limitless. There is still unfinished business at home, but there is the most tremendous adventure in bringing the peoples of the world to an understanding of the American Dream. In this attempt to understand, to give a new concept of the relationships of mankind, there is open to our youngsters an infinite field of exciting adventure where the heart and the mind and the spirit can be engaged.

Perhaps the older generation is often to blame with its cautious warning: "Take a job that will give you security, not adventure." But I say to the young: "Do not stop thinking of life as an adventure. You have no security unless you can live bravely, excitingly, imaginatively; unless you can choose a challenge instead of a competence."

FROM THE DISCOURSES AND THE PRINCE

Niccolò Machiavelli

INTRODUCTION TO THE SECOND BOOK, FROM THE DISCOURSES

Men ever praise the olden time, and find fault with the present, though often without reason. They are such partisans of the past that they extol not only the times which they know only by the accounts left of them by historians, but, having grown old, they also laud all they remember to have seen in their youth. Their opinion is generally erroneous in that respect, and I think the reasons which cause this illusion are various. The first I believe to be the fact that we never know the whole truth about the past, and very frequently writers conceal such events as would reflect disgrace upon their century, whilst they magnify and amplify those that lend lustre to it. The majority of authors obey the fortune of conquerors to that degree that, by way of rendering their victories more glorious, they exaggerate not only the valiant deeds of the victor, but also of the vanquished; so that future generations of the countries of both will have cause to wonder at those men and times, and are obliged to praise and admire them to the utmost. Another reason is that men's hatreds generally spring from fear or envy. But it is very different with the affairs of the present, in which we ourselves are either actors or spectators, and of which we have a complete knowledge, nothing being concealed from us; and knowing the good together with many other things that are displeasing to us, we are forced to conclude that the present is inferior to the past, though in reality it may be much more worthy of glory and fame. I do not speak of matters pertaining to the arts, which shine by their intrinsic merits, which time can neither add to nor diminish; but I speak of such things as pertain to the actions and manners of men, of which we do not possess such manifest evidence.

I repeat, then, that this practice of praising and decrying is very general, though it cannot be said that it is always erroneous; for sometimes our judgment is of necessity correct, human affairs being in a state of perpetual movement, always either ascending or declining. We see, for instance, a city or country with a government well organized by some man of superior ability; for a time it progresses and attains a great prosperity through the talents of its lawgiver. Now, if any one living at such a period should praise the past more than the time in which he lives, he would certainly be deceiving himself; and this error will be found due to the reasons above indicated. But should he live in that city or country at the period after it shall have passed the zenith of its glory and in the time of its decline, then he would not be wrong in praising the past. Reflecting now upon the course of human affairs, I think that, as a whole, the world remains very much in the same condition, and the good in it always balances the evil; but the good and the evil change from one country to another, as we learn from the history of those ancient kingdoms that differed from each other in manners, whilst the world at large remained the same....I say that, if men's judgment is at fault upon the point whether the present age be better than the past, of which latter, owing to its antiquity, they cannot have such perfect knowledge as of their own period, the judgment of old men of what they have seen in their youth and in their old age should not be false, inasmuch as they have equally seen both the one and the other. This would be true, if men at the different periods of their lives had the same judgment and the same appetites. But as these vary (though the times do not), things cannot appear the same to men who have other tastes, other delights, and other considerations in age from what they had in youth. For as men when they age lose their strength and energy, whilst their prudence and judgment improve, so the same things that in youth appeared to them supportable and good, will of necessity, when they have grown old, seem to them insupportable and evil; and when they should blame their own judgment they find fault with the times. Moreover, as human desires are insatiable, (because their nature is to have and to do everything whilst fortune limits their possessions and capacity of enjoyment,) this gives rise to a constant discontent in the human mind and a weariness of the things they possess; and it is this which makes them decry the present, praise the past, and desire the future, and all this without any reasonable motive. I know not, then, whether I deserve to be classed with those who deceive themselves, if in these Discourses I shall laud too much the times of ancient Rome and censure those of our own day. And truly, if the virtues that ruled then and the vices that prevail now were not as clear as the sun, I should be more reticent in my expressions, lest I should fall into the very error for which I reproach others. But the matter being so manifest that everybody sees it, I shall boldly and openly say what I think of the former times and of the present, so as to excite in the minds of the young men who may read my writings the desire to avoid the evils of the latter, and to prepare themselves to imitate the virtues of the former whenever fortune presents them the occasion. For it is the duty of an honest man to teach others that good which the malignity of the times and of fortune has prevented his doing himself; so that amongst the many capable ones whom he has instructed, some one perhaps, more favored by Heaven, may perform it.

OF CRUELTY AND CLEMENCY, AND WHETHER IT IS BETTER TO BE LOVED OR FEARED,

from THE PRINCE

Proceeding to the other qualities before named, I say that every prince must desire to be considered merciful and not cruel. He must, however, take care not to misuse this mercifulness. Cesare Borgia[1] was considered cruel, but his cruelty had brought order to the Romagna[2], united it, and reduced it to peace and fealty. If this is considered well, it will be seen that he has really much more merciful than the Florentine people, who, to avoid the name cruelty, allowed Pistoia[1] to be destroyed. A prince, therefore, must not mind incurring the charge of cruelty for the purpose of keeping his subjects united and faithful; for, with a very few examples, he will be more merciful than those who, from excess of tenderness, allow disorders to arise, from whence spring bloodshed and rapine; for these as a rule injure the whole community, while the executions carried out by the prince injure only individuals. And of all princes, it is impossible for a new prince to escape the reputation of cruelty, new states being always full of dangers. Wherefore Virgil through the mouth of Dido says:

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[1] Cesare Borgia: a member of the powerful Italian Renaissance family of Borgias

[2] Romagna: region of north central Italy; one of Cesare Borgia's conquests

> Res dura, et regni novitas me talia gogunt
> Moliri, et late fines custode tueri.[2]

Nevertheless, he must be cautious in believing and acting, and must not be afraid of his own shadow, and must proceed in a temperate manner with prudence and humanity, so that too much confidence does not render him incautious, and too much diffidence does not render him intolerant.

From this arises the question whether it is better to be loved more than feared, or feared more than loved. The reply is, that one ought to be both feared and loved, but as it is difficult for the two to go together, it is much safer to be feared than loved, if one of the two has to be wanting. For it may be said of men in general that they are ungrateful, voluble, dissemblers, anxious to avoid danger, and covetous of gain; as long as you benefit them, they are entirely yours; they offer you their blood, their goods, their life, and their children, as I have before said, when the necessity is remote; but when it approaches, they revolt. And the prince who has relied solely on their words, without making other preparations, is ruined; for the friendship which is gained by purchase and not through grandeur and nobility of spirit is bought but not secured, and at a pinch is not to be expended in your service. And men have less scruple in offending one who makes himself loved than one who makes himself feared; for love is held by a chain of obligation which, men being selfish, is broken whenever it serves their purpose; but fear is maintained by a dread of punishment which never fails.

Still, a prince should make himself feared in such a way that if he does not gain love, he at any rate avoids hatred; for fear and the absence of hatred may well go together, and will be always attained by one who abstains from interfering with the property of his citizens and subjects or with their women. And when he is obliged to take the life of any one, let him do so when there is a proper justification and manifest reason for it; but above all he must abstain

[1] Pistoia: city beseiged by the armies of Florence and obliged to surrender

[2] Res...tueri: "Stern necessity and the new estate of my kingdom force me to do such hard deeds and protect my frontiers far and wide with guards." Book I, Aeneid

from taking the property of others, for men forget more easily the death of their father than the loss of their patrimony. Then also pretexts for seizing property are never wanting, and one who begins to live by rapine will always find some reason for taking the goods of others, whereas causes for taking life are rarer and more fleeting.

But when the prince is with his army and has a large number of soldiers under his control, then it is extremely necessary that he should not mind being thought cruel; for without this reputation he could not keep an army united or disposed to any duty. Among the noteworthy actions of Hannibal[1] is numbered this, that although he had an enormous army, composed of men of all nations and fighting in foreign countries, there never arose any dissension either among them or against the prince, either in good fortune or in bad. This could not be due to anything but his inhuman cruelty, which together with his infinite other virtues, made him always venerated and terrible in the sight of his soldiers, and without it his other virtues would not have sufficed to produce that effect. Thoughtless writers admire on the one hand his actions, and on the other blame the principal cause of them.

And that it is true that his other virtues would not have sufficed may be seen from the case of Scipio[2] (famous not only in regard to his own times, but all times of which memory remains), whose armies rebelled against him in Spain, which arose from nothing but his excessive kindness, which allowed more licence to the soldiers than was consonant with military discipline. He was reproached with this in the senate by Fabius Maximus[3] who called him a corrupter of the Roman militia. Locri[4] having been destroyed by one of Scipio's officers was not revenged by him, nor was the insolence of the officer punished, simply by reason of his easy nature; so much so, that some one wishing to excuse him in the senate, said that there were many men who knew rather how not to err, than how to correct the errors of others. This disposition would in time have tarnished the fame and glory of Scipio had he persevered in it under the empire, but living under the rule of the senate this harmful quality was not only concealed but became a glory to him.

I conclude, therefore, with regard to being feared and loved, that men love at their own free will, but fear at the will of the prince, and that a wise prince must rely on what is in his power and not on what is in the power of others, and he must only contrive to avoid incurring hatred, as has been explained.

[1] Hannibal: one of the greatest military leaders of antiquity

[2] Scipio: Roman proconsul in Spain

[3] Fabius Maximus: Roman dictator during this period

[4] Locri: Italian town that wavered in her loyalties between Rome and Rome's enemies

IN WHAT WAY PRINCES MUST KEEP FAITH,
from THE PRINCE

How laudable it is for a prince to keep good faith and live with integrity, and not with astuteness, every one knows. Still the experience of our times shows those princes to have done great things who have had little regard for good faith, and have been able by astuteness to confuse men's brains, and who have ultimately overcome those who have made loyalty their foundation.

You must know, then, that there are two methods of fighting, one by law, the other by force: the first method is that of men, the second of beasts; but as the first method is often insufficient, one must have recourse to the second. It is therefore necessary for a prince to know well how to use both the beast and the man. This was covertly taught to rulers by ancient writers, who relate how Achilles and many others of those ancient princes were given to Chiron[1] the centaur to be brought up and educated under his discipline. The parable of this semi-animal teacher is meant to indicate that a prince must know how to use both natures, and that the one without the other is not durable.

A prince being thus obliged to know well how to act as a beast must imitate the fox and the lion, for the lion cannot protect himself from traps, and the fox cannot defend himself from wolves. One must therefore be a fox to recognize traps, and a lion to frighten wolves. Those that wish to be only lions do not understand this. Therefore, a prudent ruler ought not to keep faith when by so doing it would be against his interest, and when the reasons which made him bind himself no longer exist. If men were all good, this precept would not be a good one; but as they are bad, and would not observe their faith with you, so you are not bound to keep faith with them. Nor have legitimate grounds ever failed a prince who wished to show colourable excuse for the non-fulfilment of his promise. Of this one could furnish an infinite number of modern examples, and show how many times peace has been broken, and how many promises rendered worthless, by the faithlessness of princes, and those that have been best able to imitate the fox have succeeded best. But it is necessary to be able to disguise this character well, and to be a great feigner and dissembler; and men are so simple and so ready to obey present necessities, that one who deceives will always find those who allow themselves to be deceived.

I will only mention one modern instance. Alexander VI[2] did nothing else but deceive men, he thought of nothing else, and found the occasion for it; no man was ever more able to give assurances, or affirmed things with stronger oaths, and no man observed them less; however, he always succeeded in his deceptions as he well knew this aspect of things.

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[1] Chiron: in Greek mythology, a centaur famous for his wisdom and knowledge of the healing art. The centaurs were half man and half horse.

[2] Alexander VI: pope from 1492-1503; father of Cesare Borgia

It is not, therefore, necessary for a prince to have all the above-named qualities, but it is very necessary to seem to have them. I would even be bold to say that to possess them and always to observe them is dangerous, but to appear to possess them is useful. Thus it is well to seem merciful, faithful, humane, sincere, religious, and also to be so; but you must have the mind so disposed that when it is needful to be otherwise you may be able to change to the opposite qualities. And it must be understood that a prince, and especially a new prince, cannot observe all those things which are considered good in men, being often obliged, in order to maintain the state, to act against faith, against charity, against humanity, and against religion. And, therefore, he must have a mind disposed to adapt itself according to the wind, and as the variations of fortune dictate, and, as I said before, not deviate from what is good, if possible, but be able to do evil if constrained.

A prince must take great care that nothing goes out of his mouth which is not full of the above-named five qualities, and, to see and hear him, he should seem to be all mercy, faith, integrity, humanity, and religion. And nothing is more necessary than to seem to have this last quality, for men in general judge more by the eyes than by the hands, for every one can see, but very few have to feel. Everybody sees what you appear to be, few feel what you are, and those few will not dare to oppose themselves to the many, who have the majesty of the state to defend them; and in the actions of men, and especially of princes, from which there is no appeal, the end justifies the means. Let a prince therefore aim at conquering and maintaining the state, and the means will always be judged honourable and praised by every one, for the vulgar is always taken by appearances and the issue of the event; and the world consists only of the vulgar, and the few who are not vulgar are isolated when the many have a rallying point in the prince. A certain prince of the present time, whom it is well not to name, never does anything but preach peace and good faith, but he is really a great enemy to both, and either of them, had he observed them, would have lost him state or reputation on many occasions.

HOW A PRINCE MUST ACT IN ORDER TO GAIN REPUTATION,

from THE PRINCE

Nothing causes a prince to be so much esteemed as great enterprises and giving proof of prowess. We have in our own day Ferdinand, King of Aragon, the present King of Spain. He may almost be termed a new prince, because from a weak king he has become for fame and glory the first king in Christendom, and if you regard his actions you will find them all very great and some of them extraordinary. At the beginning of his reign he assailed Granada,[1] and that enterprise was the foundation of his state. At first he did it at his leisure and without fear of being interfered with; he kept the minds of the barons of Castile[2] occupied in this enterprise, so that thinking only of that war they did not think of making innovations, and he thus acquired reputation and power over them without their being aware of it. He was able with the money of the Church and the people to maintain his armies, and by that long war to lay the foundations of his military power, which afterwards has made him famous. Besides this, to be able to undertake greater enterprises, and always under the pretext of religion, he had recourse to a pious cruelty, driving out the Moors from his kingdom and despoiling them. No more miserable or unusual example can be found. He also attacked Africa under the same pretext, undertook his Italian enterprise, and has lately attacked France; so that he has continually contrived great things, which have kept his subjects' mind uncertain and astonished, and occupied in watching their result. And these actions have arisen one out of the other, so that they have left no time for men to settle down and act against him.

It is also very profitable for a prince to give some outstanding example of his greatness in the internal administration, like those related of Messer Bernabo of Milan. When it happens that some one does something extraordinary, either good or evil, in civil life, he must find such means of rewarding or punishing him which will be much talked about. And above all a prince must endeavour in every action to obtain fame for being great and excellent.

A prince is further esteemed when he is a true friend or a true enemy, when it is, he declares himself without reserve in favour of some one or against another. This policy is always more useful than remaining neutral. For if two neighboring powers come to blows, they are either such that if one wins, you will have to fear the victor, or else not. In either of these two cases it will be better for you to declare yourself openly and make war, because in the first case if you do not declare yourself, you will fall a prey to the victor, to the pleasure and satisfaction of the defeated, and you will have no reason nor anything to defend you and nobody to receive you. For, whoever wins will not desire friends whom he suspects and who do not help him when in trouble, and whoever loses will not receive you as you did not take up arms to venture yourself in his cause.

Antiochus[3] went to Greece, being sent by the Ætolians to expel Romans. He sent orators to the Achaeians who were friends of the Romans to encourage them to remain neutral; on the other hand the Romans persuaded them to take up arms on their side. The matter was brought before the council of the Achaeians for deliberation where the ambassador of Antiochus sought to persuade them to remain nuetral, to which the Roman ambassador replied: 'As to what is said that it is best and most useful for your state not to meddle in our war, nothing is further from the truth; for if you do not meddle in it you will become with any favour or any reputation, the prize of the victor.'

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[1] Granada: capital of the former kingdom of Granada, now a region of Andalusia, in souther Spain

[2] Castile: central region of Spain

[3] Antiochus: Antiochus III ("The Great") of the Seleucid dynasty in Asia Minor. In his invasion of Greece he was defeated by the Romans.

And it will always happen that the one who is not your friend will want you to remain neutral, and the one who is your friend will require you to declare yourself by taking arms. Irresolute princes, to avoid present dangers, usually follow the way of neutrality and are mostly ruined by it. But when the prince declares himself frankly in favour of one side, if the one to whom you adhere conquers, even if he is powerful and you remain at his discretion, he is under an obligation to you and friendship has been established, and men are never so dishonest as to oppress you with such a patent ingratitude. Moreover, victories are never so prosperous that the victor does not need to have some scruples, especially as to justice. But if your ally loses, you are sheltered by him, and so long as he can, he will assist you; you become the companion of a fortune which may rise again. In the second case, when those who fight are such that you have nothing to fear from the victor, it is still more prudent on your part to adhere to one; for you go to the ruin of one with the help of him who ought to save him if he were wise, and if he conquers he rests at your discretion, and it is impossible that he should not conquer with your help.

And here it should be noted that a prince ought never to make common cause with one more powerful than himself to injure another, unless necessity forces him to it, as before said; for if he wins you rest in his power, and princes must avoid as much as possible being under the will and pleasure of others. The Venetians united with France against the Duke of Milan, although they could have avoided that alliance, and from it resulted their own ruin. But when one cannot avoid it, as happened in the case of the Florentines when the Pope and Spain went with their armies to attack Lombardy, then the prince ought to join for the above reasons. Let no state believe that it can always follow a safe policy, rather let it think that all are doubtful. This is found in the nature of things, that one never tries to avoid one difficulty without running into another, but prudence consists in being able to know the nature of the difficulties, and taking the least harmful as good.

A prince must also show himself a lover of merit, give preferment to the able, and honour those who excel in every art. Moreover he must encourage his citizens to follow their callings quietly, whether in commerce, or agriculture, or any other trade that men follow, so that this one shall not refrain from improving his possessions through fear that they may be taken from him, and that one from starting a trade for fear of taxes; but he should offer rewards to whoever does these things, and to whoever seeks in any way to improve his city or state. Besides this, he ought, at convenient seasons of the year, to keep the people occupied with festivals and shows; and as every city is divided either into guilds[1] or into classes, he ought to pay attention to all these groups, mingle with them from time to time, and give them an example of his humanity and munificence, always upholding, however, the majesty of his dignity, which must never be allowed to fail in anything whatever.

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[1] guild: an association of members of a craft or trade established to promote the welfare of that craft and its members

WHAT IS LIBERTY?

Woodrow Wilson

What is liberty?

I have long had an image in my mind of what constitutes liberty. Suppose that I were building a great piece of powerful machinery, and suppose that I should so awkwardly and unskilfully assemble the parts of it that every time one part tried to move it would be interfered with by the others, and the whole thing would buckle up and be checked. Liberty for the several parts would consist in the best possible assembling and adjusment of them all, would it not? If you want the great piston of the engine to run with absolute freedom, give it absolutely perfect alignment and adjustment with the other parts of the machine, so that it is free, not because it is let alone or isolated, but because it has been associated most skilfully and carefully with the other parts of the great structure.

What is liberty? You say of the locomotive that is runs free. What do you mean? You mean that its parts are so assembled and adjusted that friction is reduced to a minimum, and that it has perfect adjustment. We say of a boat skimming the water with light foot, "How free she runs," when we mean, how perfectly she is adjusted to the force of the wind, how perfectly she obeys the great breath out of the heavens that fills her sails. Throw her head up into the wind and see how she will halt and stagger, how every sheet will shiver and her whole frame be shaken, how instantly she is "in irons," in the expressive phrase of the sea. She is free only when you have let her fall off again and have recovered once more her nice adjustment to the forces she must obey and cannot defy.

Human freedom consists in perfect adjustments of human interests and human activities and human energies.

Now, the adjustments necessary between individuals, between individuals and the complex institutions amidst which they live, and between those institutions and the government, are infinitely more intricate today than ever before. No doubt this is a tiresome and roundabout way of saying the thing, yet perhaps it is worth while to get somewhat clearly in our minds what makes all the trouble today. Life has become complex; there are many more elements, more parts, to it than ever before. And, therefore, it is harder to keep everything adjusted,--and harder to find out where the trouble lies when the machine gets out of order.

You know that one of the interesting things that Mr. Jefferson said in those early days of simplicity which marked the beginnings of our government was that the best government consisted in as little governing as possible. And there is still a sense in which that is true. It is still intolerable for the government to interfere with them in order to free them. But I feel confident that if Jefferson were living in our day he would see what we see: that the individual is caught in a great confused nexus of all sorts of complicated circumstances, and that to let him alone is to leave him helpless as against the obstacles with which he has to contend; and that, therefore, law in our day must come to the assistance of the individual. It must come to his assistance to see that he gets fair play; that is all, but that is much. Without the watchful interference, the resolute interference, of the government, there can be no fair play between individuals and such powerful institutions as the trusts. Freedom today is something more than being let alone. The program of a government of freedom must in these days be positive, not negative merely.

Well, then, in this new sense and meaning of it, are we preserving freedom in this land of ours, the hope of all the earth?

Have we, inheritors of this continent and of the ideals to which the fathers consecrated it,--have we maintained them, realizing them, as each gereration must, anew? Are we, in the consciousness that the life of man is pledged to higher levels here than elsewhere, striving still to bear aloft the standards of liberty and hope, or, disillusioned and defeated, are we feeling the disgrace of having had a free field in which to do new things and of not having done them?

FROM CIVIL DISOBEDIENCE

Henry David Thoreau

I heartily accept the motto,--"That government is best which governs least"; and I should like to see it acted up to more rapidly and systematically. Carried out, it finally amounts to this, which also I believe,--"That government is best which governs not at all"; and when men are prepared for it, that will be the kind of government which they will have. Government is at best but an expedient; but most governments are usually, and all governments are sometimes, inexpedient. The objections which have been brought against a standing army, and they are many and weighty, and deserve to prevail, may also at last be brought against a standing government. The standing army is only an arm of the standing government. The government itself, which is only the mode which the people have chosen to execute their will, is equally liable to be abused and perverted before the people can act through it. Witness the present Mexican war, the work of comparatively a few individuals using the standing government as their tool; for, in the outset, the people would not have consented to this measure.

This American government,--what is it but a tradition, though a recent one, endeavoring to transmit itself unimpaired to posterity, but each instant losing some of its integrity? It has not the vitality and force of a single living man; for a single man can bend it to his will. It is a sort of wooden gun to the people themselves. But it is not the less necessary for this; for the people must have some complicated machinery or other, and hear its din, to satisfy that idea of government which they have. Governments show us how successfully men can be imposed on, even impose on themselves, for their own advantage. It is excellent, we must all allow. Yet this government never of itself furthered any enterprise, but by the alacrity with which it got out of its way. It does not keep the country free. It does not settle the West. It does not educate. The character inherent in the American people has done all that has been accomplished; and it would have done somewhat more, if the government had not sometimes got in its way. For government is an expedient by which men would fain succeed in letting one another alone; and, as has been said, when it is most expedient, the governed are most let alone by it. Trade and commerce, if they were not made of India-rubber, would never manage to bounce over the obstacles which legislators are continually putting in their way; and, if one were to judge these men wholly by the effects of their actions and not partly by their intentions, they would deserve to be classed and punished with those mischievous persons who put obstructions on the railroads.

But, to speak practically and as a citizen, unlike those who call themselves no-government men, I ask for, not at once no government, but at once a better government. Let every man make known what kind of government would command his respect, and that will be one step toward obtaining it.

After all, the practical reason why, when the power is once in the hands of the people, a majority are permitted, and for a long period continue, to rule is not because they are most likely to be in the right, nor because this seems fairest to the minority, but because they are physically the strongest. But a government in which the majority rules in all cases cannot be based on justice, even as far as men understand it. Can there not be a government in which majorities do not virtually decide right and wrong, but conscience?--in which majorities decide only those questions to which the rule of expediency is applicable? Must the citizen ever for a moment, or in the least degree, resign his conscience to the legislator? Why has every man a conscience, then? I think that we should be men first, and subjects afterward. It is not desirable to cultivate a respect for the law, so much as for the right. The only obligation which I have a right to assume is to do at any time what I think right. It is truly enough said, that a corporation has no conscience; but a corporation of conscientious men is a corporation with a conscience. Law never made men a whit more just; and, by means of their respect for it, even the well-disposed are daily made the agents of injustice. A common and natural result of an undue respect for law is, that you may see a file of soldiers, colonel, captain, corporal, privates, powder-monkeys, and all, marching in admirable order over hill and dale to the wars, against their wills, ay, against their common sense and consciences, which makes it very steep marching indeed, and produces palpitation of the heart. They have no doubt that it is a damnable business in which they are concerned; they are all peaceably inclined. Now, what are they? Men at all? or small movable forts and magazines, at the service of some unscrupulous man in power? Visit the Navy-Yard, and behold a marine, such a man as an American government can make, or such as it can make a man with its black arts,--a mere shadow and reminiscence of humanity, a man laid out alive and standing, and already, as one may say, buried under arms with funeral accompaniments, though it may be,--

> Not a drum was heard, not a funeral note,
>   As his corse to the rampart we hurried;
> Not a soldier discharged his farewell shot
>   O'er the grave where our hero we buried.[1]

The mass of men serve the state thus, not as men mainly, but as machines, with their bodies. They are the standing army, and the militia, jailors, constables, posse comitatus,[2] etc. In most cases there is no free exercise whatever of the judgment or of the moral sense; but they put themselves on a level with wood and earth and stones; and wooden men can perhaps be manufactured that will serve the purpose as well. Such command no more respect than men of straw or a lump of dirt. They have the same sort of worth only as horses and dogs. Yet such as these even are commonly esteemed good citizens.

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[1] From "The Burial of Sir John Moore" by Charles Wolfe.

[2] Persons summoned by law to assist in preserving the peace.

Others--as most legislators, politicians, lawyers, ministers, and office-holders--serve the state chiefly with their heads; and, as they rarely make any moral distinctions, they are as likely to serve the Devil, without intending it, as God. A very few, as heroes, patriots, martyrs, reformers in the great sense, and men, serve the state with their consciences also, and so necessarily resist it for the most part; and they are commonly treated as enemies by it. A wise man will only be useful as a man, and will not submit to be "clay", and "stop a hole to keep the wind away",[3] but leave that office to his dust at least: -

> I am too high-born to be propertied,
> To be a secondary at control,
> Or useful serving-man and instrument
> To any sovereign state throughout the world.[4]

He who gives himself entirely to his fellow-men appears to them useless and selfish; but he who gives himself partially to them is pronounced a benefactor and philanthropist.

How does it become a man to behave toward this American government to-day? I answer, that he cannot without disgrace be associated with it. I cannot for an instant recognize that political organization as my government which is the slaves's government also....

HENRY DAVID THOREAU 1817-1862

"He thought everything a discovery of his own, from moonlight to the planting of acorns and nuts by squirrels. This is a defect in his character but one of his chief charms as a writer" - J.R. Lowell's comment on Henry David Thoreau. Born at Concord, Massachusetts, graduated from Harvard, part-time teacher, lecturer, and land-surveyor, Thoreau gave up a prosperous position in his father's pencil business because he felt his life was too valuable to him "to put what remained of it into a pencil." A skilled handyman who lived in a Walden woods shack for two years on a mere eight dollars a year, Thoreau characterized himself concisely as "a mystic, a Transcendentalist, and a natural philosopher." Emerson best summarized his virtues and oddities: "He was bred to no profession; he never married; he lived alone; he never went to church; he never voted; he refused to pay a tax to the state; he ate no flesh, he drank no wine, he never knew the use of tobacco; and though a naturalist, he used neither trap nor gun." Prototype of the American Idealist, Thoreau loved life, he loved learning--and he confronted them first-hand.

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[3] A quotation from Shakespeare's "Hamlet".

[4] From Shakespeare's "King John".

Program Objective	To conclude that the medium itself is the message or that the techniques of the meduim are meaningful.
Pre-assessment	Students are unaware that a medium has bearing on the message or that the exact message will not be received from two mediums.
Performance Objective	Having viewed "Place in the Sun" the student will give an explanation as to how a satirical note was reached in the film and if this same satire could be achieved in writing.
Learning Opportunity	The teacher will show the film "Place in the Sun." This is a whimsical tale of two figures competing for that important "place in the sun," adroitly noting human foibles as they win or lose their their place. It is lively, perceptive satire in simple stylized animation. Discussion should follow the film. It should be open ended; however, the teacher should lead the discussion to the point in question. What was the medium's role (the technique of film) in getting across a message? Can you separate the two?
Approximate Time	30 minutes
Evaluation (level 1)	The student comments as to what the film means to him.
(level 2)	The student is able to point out specifics concerning the film technique and the message.
(level 3)	The student is able to explain how the technique and the message are one.

ORGANIZATIONAL PATTERNS

LATE ADOLESCENCE SENIOR HIGH

Possible Organizational Patterns For Late Adolescence

Articulation

Articulation has been a watchword in educational deliberations for years. Attempts to develop an articulated curriculum in the English language arts, however, are beset by several problems. The first of those involves the nature of English language arts. The English language arts is more a network of skills and processes than a body of content. It is impossible to designate at which grade all students will learn certain language skills; research shows that language power does not develop in such a logical and systematic fashion. Furthermore, the linguistic skills are more highly related to factors independent of the school - especially social-economic environment. It is impossible to allocate phases of the subject to the different years. Since English language arts is a required subject in all grades, the natural selection of students which operates in the higher grades in most other academic subjects is not present.

Despite these problems it is necessary for faculties to plan a realistic sequence for English language arts. What is the difference in English language arts from one grade to the next? Simple allocation of titles, etc. has been resorted to with disturbing frequency.

Factors in Planning a Sequence

The task of working out an articulated program which will serve a given school well is a complex but not impossible, one. Several factors must be considered together:

1. The characteristics and needs of students at the various levels. This approach is especially useful if a study of student interests leads to some definition of student motivations. For example, why are pupils, at certain levels, interested in animal stories, in science fiction? What motivations can be identified which may furnish important keys to the nature of the English language arts program?

2. The processes and activities important in communicating for life needs.

3. The nature of language and literature and of the components of effective reading, writing, viewing, speaking, and listening.

4. Those themes important in human experience: such as man and deity, man and nature, man and other men, man and his inner self. It is becoming increasingly clear that a most effective means of determining sequence in the English language arts program is to identify for each grade a set of major themes around which the study of the English language arts may be organized.

Procedures in Articulation

Nothing is to be gained when a teacher at any level blames a lower level of instruction for the inadequacies of the students he meets at the beginning of his course. The good teacher takes his students where he finds them and helps them to improve in terms of their individual needs. He has a competent understanding of the total educational process which a child goes through, with specific information on the content and conduct of courses immediately preceding and following his own level of instruction.

From: A Guide: English In Florida Secondary Schools, Bulletin 35A, 1962, State Department of Education, Tallahassee, Florida, p. 158-160.

Possible Organizational Patterns for Late Adolescence (15-19 years old)

High schools today are feeling the spread of student discontent. Students now often have strong feelings about curriculum content and activities. They want more freedom of expression and recognition of their views. It seems likely that the scope of the curriculum will have to find ways to accomodate these feelings and values.

A particular curriculum problem in planning for continuous learner progress is how sequence in the curriculum will be defined and organized. In a graded school, sequence is defined in terms of grade standards which inhibit the development of individuals and prevent continuous learner progress.

In a non graded school, sequence should be continuous and learners should be encouraged to progress at their own individual rates.

In planning for continuous sequence, planners should be aware of and should utilize theories and research concerning human development.

From - A Working Paper on Curriculum and Instructional Practices for Continuous Learner Progress, Florida Educational Research and Development Council, Prepared by Glen Hass, Professor of Education, University of Florida, 1969. p. 66-67.

The following are samples of English language arts organizational programs being used in various schools:

(1) Winter Park High School - Grades 10-12
Winter Park, Florida

SUBJECTS TENTATIVELY OFFERED. ALL COURSES LISTED EARN ONE UNIT OF CREDIT UNLESS OTHERWISE SPECIFIED.

10th GRADE	11th GRADE	12th GRADE
REQUIRED	REQUIRED	REQUIRED
English	English	English
Language (½)	Composition (½)	2 electives (½ each
Amer. Lit. (½)	1 elective (½)	Am. vs Communism (½
Biology	U.S. History	
ELECTIVES	ELECTIVES	ELECTIVES
English (see p. 5)	All 10th grade electives	All other electives
Reading (½)	English (see p. 5)	English (see p. 5)
Speech I,II,III (½)	College Review Math	Algebra III (½)

Forensics
Drama I
Drama Lab (Drama II)
General Math, Basic
Algebra I, II
Geometry
Business Math
Typing I
Salesmanship (½)
World History
Spanish I,II
Latin I, II
French I, II
Russian I *
Physical Ed. (boys)
Physical Ed. (girls)
Symphonic Band
Concert Band
Stage Band
Orchestra
Chorus
Concert Choir
Music Appreciation
Music Theory I, II(½)
Art I
Ceramics & Sculpture
Home Economics I
Personal & Family
  Relations (½)
Foods and Nuritions (½)
Clothing and Textiles (½)
Housing & Home
  Furnishings (½)
Child Development (½)
Home Furnishings
  Merchandising
Drafting I
Industrial Arts I
Industrial Materials
  & Processes I
PDE
Student Assistants
Study Hall (no credit)

Library Science
Biology II
Physical Science
Chemistry I
Physics
World Geography (½)
Economics (½)
Latin Am. History (½)
Spanish III, IV
Latin III, IV
French III, IV
Russian II *
Personal Typing (½)
Typing II
Basic Typing II
Shorthand I, II
Bookkeeping I, II
Business Law (½)
Bus. Organization (½)
DCT (3)
CDE (2)
Drafting II, III
Art II
Drawing & Painting II (½)
Drawing & Painting II (½)
Creative Crafts

Trigonometry (½)
Anal. Geometry (½)
Math Analysis
Calculus, Basic
Chemistry II
Problems of American
  Democracy (½)
Psychology (½)
Vocational Office Ed. (2)
  Bus. English (1)
  Office Practice (1)
Vocational Office Ed.(3)
  Bus. English (1)
  Office Practice (1)
  Shorthand II (1)
Marriage and Family
  Living
Vocational School Program
  Aircraft Mechanics
  Auto Body Repairs
  Auto Mechanics
  Cabinet Making
  Commercial Art
  Cosmetology
  Drafting (architect)
  Machine Shop
  Electronics
  Welding

(students interested in a program combined with the Vocational School must consult with one of the principals or guidance counselors)

* indicate a language alternative should Russian not be offered

THE ENGLISH PROGRAM*

* courses are one-semester, one-half credit unless otherwise stated

REQUIRED semester courses

Sophomores----must take the two courses (Language and American Literature) but may, in addition, sign up for any elective not reserved for seniors.

Juniors-------must take the Composition course and one elective but may, in addition, sign up for any elective not reserved for seniors.

Seniors-------must take, if committed to the Academic or Rigid Academic programs, a minimum of two electives from List II. Introduction to English Literature is strongly recommended as one choice.........Those in the General program must choose two electives, possibly from List I, such as Applied English one semester and Contemporary Literature, Basic or Humanities, Basic the other. However, List II electives are open to the stronger English students pursuing this diploma......Those in the Special Area study have satisfied their English requirements with four semester courses.

ELECTIVE semester courses

List I, for General and Special Area students (see p. 5-6)

Applied English (senior only)
Business English (1 credit) (see the Business Ed. pages)
Contemporary Literature, Basic
Humanities, Basic (1 credit)
Speech I
Reading
Creative Writing
Journalism (1 credit) (sponsor approval required)
Towayam (1 credit) (sponsor approval required)

List II, for Academic and Rigid Academic students (see pp. 6-7)

Introduction to English Literature
Contemporary Literature
Shakespeare
Humanities (1 credit)
Senior Language and Composition (seniors only)
World Literature (1 credit)
Advanced Placement (1 credit) (seniors only) (sponsor approval required)

COURSE DESCRIPTIONS OF ENGLISH ELECTIVES

List I, for General and Special Area students

APPLIED ENGLISH.....organized to give practical training to the seniors who (1) have had difficulty with conventional English courses (2) need help in practical usage and grammar acceptable to the world of work (3) are not planning to attend college or junior college. The main emphasis is on the use of language, on mechanics of punctuation and capitalization, on spelling, and on simple, clear sentence writing, as well as oral communication.

BUSINESS ENGLISH (1 credit)

CONTEMPORARY LITERATURE, BASIC.....designed to enable the student not going to college to become a more efficient, more versatile reader of modern literature for pleasure. Content covers many types of current literature, endeavoring to heighten awareness of the problems of being human, to provide pleasant associations with fiction, and to suggest criteria for selection of future reading.

HUMANITIES, BASIC.....(1credit) a less classical approach to the best ideas man has thought, written, and felt. The non-college student will be introduced to the various themes of architecture, painting, music literature, sculpture, and philosophy through readings, classroom discussions, and attendance of plays, concerts, movies, etc.

SPEECH I, INTRODUCTION.....structured as an initiation to speaking fundamentals and types of speeches. The aim is to lay a foundation in the speech skills, in selection of materials, in organization, in speaker-listener relationships, and in actual voice performance. This is a prerequisite for all other speech classes.

SPEECH II.....(second semester sequel to Speech I) an advanced study in types of speeches, with emphasis on oral interpretation, delivery, voice action, etc. This additional program also includes the study of voice and diction and the performance of literature. Prerequisite: Speech I.

SPEECH III.....(second semester sequel to Speech I) intended for further mastery and application of group discussions, debate, and parliamentary procedures. The objective is to stress preparation, presentation, independent study, logic, and evaluation of research materials. Prerequisite: Speech I.

FORENSICS.....(1 credit) offered for those interested in a second-year of speech training. Emphasis at this level is on competitive speaking, debate, oratory, and extemporaneous speaking. Prerequisites: Speech I and either Speech II or III.

DRAMA I.....(1 credit) planned for those interested only in the dramatics phase of the speech program. The year-long course involves units in acting, directing, and stage producing. This is a prerequisite for the Drama Lab class.

DRAMA LAB (DRAMA II).....(1 credit) designed as an advanced study for those seriously liking theatre. It affords a year-long opportunity to participate in and apply all phases of play production. Prerequisite: Drama I or the teacher's approval.

CREATIVE WRITING.....structured for amateur writers who are high in interest, aptitude, and imagination and who have a special desire to compose short stories, poems, personal essays, and short plays. Often, collections of student works are duplicated for public distribution.

READING.....purposed as a way to improve the reading ability of each individual, at whatever level he now reads and for whatever diploma he is working. The personalized program is established for the student, once his reading level is determined. He then works independently on his own needs, under the direction of the instructor. Vocabulary, comprehension, rate, and study techniques are improved.

JOURNALISM.....(1 credit) Members are taught in a workshop atmosphere to produce the school newspaper and other publications, such as the literary magazine, Senior Salutes, and Class Wills. Much experience in news reporting, feature writing, and lay-out is provided. Obviously above-average writing ability is needed. The sponsor's approval is required for entrance.

TOWAYAM.....(1 credit) With the publication of the school annual come experiences in writing, photography, designing, and business management. Knowledge of typing is recommended for applicants. The sponsor's approval is required for entrance.

List II, for Academic and Rigid Academic students

It is hoped that college-bound students, whose programs are, of necessity, geared for university requirements, will still be able to satisfy personal interests in speech, drama, writing, and reading by signing up for these as additional electives. This is an important advantage of the semester system. See the above course descriptions for these special interest areas.

INTRODUCTION TO ENGLISH LITERATURE.....designed for regular and advanced students to acquaint them with representative writings from each literary period, beginning with the Anglo-Saxon and continuing through the modern age. Since literature's purpose is to reflect man, the selections mirror the ideals and characteristics of universal man. Throughout the course, as literary genres are introcuced, form is examined. This offering is strongly recommended for college preparation.

CONTEMPORARY LITERATURE.....planned for the average and above average collegebound student who wishes to become familiar with current literature, especially that going beyond the so-called classic tradition. Selections represent many different literary types and settings, both British and American authors as well as foreign works in translation.

SHAKESPEARE.....introduces the college-bound student to several typical plays and sonnets. Though some attention is given to the background of the Shakespearean era, emphasis is mainly on the works themselves. The course is geared for the average and above-average English student.

HUMANITIES.....(1 credit) traces how the ideas of man have dominated the performing arts. Architecture, painting, music, literature, sculpture, and other media will be studied and related to aspects of anthropology, mythology, theology, science, philosophy, and sociology. Neither the identification of individual works of art nor the study of the lives of artists is stressed. Students who cannot express themselves well in writing or who lack the time to attend concerts, plays, movies or to do library research will be handicapped.

SENIOR LANGUAGE AND COMPOSITION.....structured for the senior college-bound student who feels the need for reviewing the basic principles of composition and of formal grammar. The study will involve a reacquaintance with language concepts and an analysis of expository, persuasive, descriptive, and narrative writing.

WORLD LITERATURE.....(1 credit) purposed for the pupil, college-bound, who enjoys reading and discussing the ideas of great literature. The course explores how some of the recurring themes have been reflected in the literature of different countries in different periods, though emphasis is on the 19th and 20th century works of foreign authors. Since much skill is required in critical reading and writing, it is better if the student have at least a B average English background.

ADVANCED PLACEMENT.....(1 credit) provides sufficient preparation in literature and composition to allow the highly competent senior to qualify for college credit in freshman English by taking the Advanced Placement Examination, offered by the College Entrance Board at the end of the 12th grade. Teacher approval of the candidate and discussion of his senior English program are required.

(2) Clearwater Senior High School - Grades 10-12
Clearwater, Florida

English Reorganized - Pinellas County Board of Public Instruction

PREFACE

For the past three years three Pinellas County senior high schools have been participating in a pilot program in English which was evaluated early in April 1967 by a visiting committee of consultants. This evaluation, reported here, is the result of long and careful study and much cooperative participation on the part of principals, teachers, guidance counselors, and central office staff.

During the school year 1962-63 Dr. Dwight L. Burton, professor of English and English Education at Florida State University, conducted a seminar in Pinellas County for 37 teachers of English. Discussions centered on research findings, trends and successful practices in English. Members of the seminar recommended certain changes in the Ensligh program in Pinellas County secondary schools, and the following year a committee of English teachers proceeded to draft a curriculum guide.

The greatest changes proposed were those at the senior high school level. Teachers in the seminar had indicated that, effective as the the Pinellas County English program might be, certain improvements should occur. These teachers felt that, at least at the senior high school level, the tri-component approach to the study of English would help to eliminate needless duplication and make English more interesting, stimulating and appropriate for students. Taking a look at the subject matters of language, literature and composition, the guide committee proceeded to translate recommendations into the form of a tentative guide, English in the Secondary Schools (1964).

Although they proposed introducing new units in the study of language and placing greater emphasis upon composition and literature at the junior high school level, committee members launched the language-composition-literature program at the senior high school level by proposing semester organization of English. According to the curriculum proposed, students entering high school would face three semester courses as prerequisites: Language, American Literature and Composition. To complete his required six semesters of English, the student would work with his guidance counselors and teachers to select from a range of subject areas including world English or contemporary literatures; advanced composition; speech; drama; journalism; Shakespeare; or the study of fiction.

As soon as the tentative curriculum guide became available, three senior high schools were selected as pilot schools from among those expressing particular interest in the proposed program. Clearwater and Dunedin High Schools initiated the semester program during the 1964-65 school year, and Dixie Hollins, the following year, 1965-66. Teachers from the three schools and the supervisor of English spent many hours reviewing and selecting material to supplement the state-adopted textbooks, especially in composition, in contemporary and world literatures, and in the study of language. During the initial year of the program, conferences with teachers and administrative staff indicated certain problems in scheduling; in locating appropriate materials, such as paperbacks; in providing in-service assistance in the teaching of composition and language; and in making provisions for the increased paper load in the composition courses.

Locally the program has met an enthusiastic reception. In May 1965 students were sampled by means of a questionnaire expressed overwhelming approval of the change to the semester program. Principals and members of the English departments have indicated that they would like to continue the semester organization, with some modifications. Parents also have manifest interest in the new program. Enthusiasm of teachers in the pilot schools has been contagious and other high schools in this school system, which includes eleven high schools, have indicated desire to change to the semester organization.

Because of this interest expressed in Pinellas County and inquiries received from all parts of the United States, Rodney Smith, English Language Arts consultant for Florida, cooperated with Pinellas County personnel in planning an evaluation of the program by a committee of consultants from outside Pinellas County. Thus an eight-member team representing the State Department of Education, local and out-of-state-universities, and Florida public schools spent three days (April 4-6 1967) studying the English program in the three high schools. Evaluators conferred with students, guidance counselors, teachers and administrators while they were visiting each of the schools.

Present when the state-financed team presented its report and recommendations were Dr. Thomas B. Southard, superintendent of Pinellas County schools; members of the Pinellas County Board of Public Instruction; State Department of Education representatives; interested parents; administrative and supervisory personnel; teachers of English representing junior and senior high schools, St. Petersburg Junior College, and neighboring school systems; and student representatives.

Appreciation is especially due the Pinellas County Board of Public Instruction for supporting this pilot program in English and the study by the visiting consultants. Also deserving of special recognition are pilot school principals, assistant principals, counselors and teachers of English who worked long and hard to initiate the semester organization. Everyone participating or interested in this program is deeply grateful to the members of the committee which spent three days intensively evaluating the language-literature-composition approach in the three high schools and to the State Department of Education for making the study possible.

The following report and recommendations from the committee of consultants who studied the local program will be of interest to schools not only in Pinellas County but to any high school which is considering such an approach to the teaching of English.

Lois V. Arnold
Supervisor of English
Pinellas County Board of
Public Instruction

PILOT PROGRAM IN ENGLISH CURRICULUM
PINELLAS COUNTY SENIOR HIGH SCHOOLS

Pinellas County requires six semesters of English for each student, grades 10-12. In this proposed program in English curriculum, the student takes three of the semester courses as prerequisites but is free to choose his other three courses after conferring with teaching and guidance personnel.

Semester Courses to be Taken as Prerequisites

The following courses, offered on three levels (Basic, Regular, and Advanced), are required during the student's first three semesters in high school:

- Language
- American Literature
- Composition

The curriculum guide, English in the Secondary Schools, suggests scheduling Language and American Literature for Grade 10 and Composition for Grade 11.

Semester Courses to be Chosen

The following courses may be offered as a range of choices to fulfill requirements for the remaining three semesters:

Regular and Advanced

- English Literature
- Journalism
- Creative Writing
- Shakespeare

Basic, Regular and Advanced

(Adapted to ability of students)

- World Literature
- Contemporary Literature
- Fiction
- Speech
- Drama
- Debate
- Reading
- Composition (additional semester)

THE PROGRAM COMPONENTS

The following sections of the report contain the comments about the language, literature, and composition components of the pilot study programs.

The Language Study Component

An original objective of the one-semester intensive course in language study was to synthesize all of the student's prior grammar study into a body, which could then be drilled and mastered once and for all, thus making unnecessary future grammar study in isolation. Once launched on the one-semester course in language study, however, the pilot schools soon found themselves exploring dialect study, reflecting upon history and nature of language, and considering usage problems in a linguistic and social setting. In discussions with the English departments, and from observation of classroom practice, the committee learned that a high priority goal of the teachers in the experimental schools is to develop a modern, linguistically oriented language study curriculum that will effectively achieve the aims of facility in the handling of the several functional varieties of spoken and written English. With this in mind, the committee offers the following list of six tenets which should underlie all language teaching:

1. Language is a form of human behavior. As such it can be observed. Data can be gathered and generalizations can be made by students on the basis of their observations which should foster excitement in exploring English and result in meaningful learning, easily retained. Seeking and finding answers is more effective than memorizing them.

2. Every language has a grammar or structure peculiar to it; English should not be taught in the Latin tradition, as if it were Latin. This belief suggests the risk in relying on only the traditional description of English, since there are now modern factual analyses available.

3. Correctness in language is a relative matter-not an absolute one of right and wrong. Selection of words depends upon the speaker, the hearer or reader, and upon the situation.

4. Language changes; and the changes are not necessarily either good or bad. Language is made by people for people to suit their needs and desires.

5. The dictionary is descriptive-not prescriptive. It is a record of people's employment of language-not a dictator of spelling, pronunciation, and usage.

6. Writing is a symbolization of language-a representation of speech. It was invented about 6000 years ago; whereas language has existed for 100,000 years or so. Language then in

the history of civilization and in the life of a human being is primarily speech-primarily oral- and only secondarily writing. Writing and speaking are interdependent, but not the same activity. They are different dimensions of expression.

7. Finally, though there is knowledge of language, use of language has its pragmatic side: We must function in our society largely through this use. Human beings must not only understand the communicative processes but put the tools to their own good use and the good of society.

A program following guidelines similar to those above will be concerned with the ways of developing such important items as:

1. The inductive or inquiry approach to language study in an effort to understand how language works.

2. Extension and broadening of student speaking experiences, formal and informal.

3. Commitment to student growth in language power through sentence building and manipulation rather than devotion to correction and error-free English.

4. Purposeful individualized programing based on diagnostic approaches, rather than the same assignment for all.

5. Recognition and employment of insights realized from other than the traditional descriptions of our language, specifically from structural and transformational-generative investigations.

6. Placement of grammar in a relative position as only one aspect of language study.

7. Continuation of the admirable steps already taken to promote a realistic understanding of English, not only through a purposeful study of dialects, usage, and the history of the language, but by further exploring the nature of language itself, the sound system, and the nature of meaning (semantics).

Finally, the committee has observed the readiness of teachers for and interest of teachers in extensive and continuing in-service opportunities in the area of language and recommends the provision of such experiences. Study of the real nature of communication and knowledge of new approaches, methods, and materials would strengthen teacher confidence and performance in the good work already undertaken.

The Literature Study

Literature is both a reflection and a criticism of the human condition. In no other area of the school curriculum does the student have comparable opportunities to see himself a part of the continuing stream of humanity, and to reflect upon the meaning of individual existence. That the faculties of the pilot study schools have accepted their responsibilities in an admirable manner is evidenced by their interest and efforts in:

1. Planning a variety of literature courses appealing to individual student interests.
2. Requiring American literature, the writings of our own country.
3. Locating and providing a variety of instructional materials for each course.
4. Encouraging teachers to apply their individual interests and strengths in teaching specific courses.
5. Creating a classroom atmosphere where students feel free to discuss issues and exchange ideas.

To continue to provide a well balanced literature program for students, the committee recommends that consideration be given to:

1. Providing additional appropriate textbook and audio-visual materials to enrich and extend the instruction especially of the basic and average sections
2. Placing greater value on teacher judgement in scheduling students in elective courses and in courses offered on more than one level
3. Insuring that students recognize the carry-over value and application of the skills learned in the language and composition courses. Opportunities for students to react to such factors as character development, situations, and themes in the literature, with less emphasis on objective tests, will help to provide experiences with written and oral language
4. Selecting fewer works in both American and English literature for study in depth rather than studying many selections less extensively. Emphasis on an introduction to these courses rather than a survey of the literature tends to encourage greater appreciation
5. Providing more frequent opportunities for classroom discussion between students in arriving at generalizations, with the teacher in the role of moderator rather than teller. The inductive approach to dis-

covery tends to be appealing and exciting as students realize their opinions are encouraged and valued

6. Helping students discover and understand how writers use language effectively in literature. Attention to varieties of speech patterns, semantics, and the use of words and word combinations tend to create interest and appreciation for the possibilities of language use.

7. Helping students recognize that literature is a contribution to life, that it rewards the reader, and that the process of reading it is not the end product. Students need help to understand that literature can provide therapeutic experiences, imaginative experiences, and can offer opportunities for students to relate their own experiences to literature.

Finally, we must comment on the problem of the placement of American literature in the required course sequence. In two of the pilot study schools American literature is placed at the tenth grade level; at the third school, it is placed at the eleventh grade level. In discussion of this matter, reasons were advanced for placement at both levels. It was also argued that county-wide agreement on the grade level was necessary because of the not infrequent student transfers from school to school within the county.

In the opinion of the survey committee, the sequence of the required course offerings is irrelevant. There is no inherent logic to any sequence, but a rationale can be developed for any sequence comfortable to the school staff. Articulation between schools can be worked out by scheduling a student into the component he has not completed. After all, there is no good reason for segrating pupils by grade--a tenth-eleventh-twelfth grade mix in an American literature class-as an example, could be intellectually stimulating for all concerned. In short, the survey committee will not recommend a particular grade placement for any of the program components since we know of no valid basis for so doing.

The Composition Study Component

All children love to write. To test this proposition, one need only give a writing instrument and paper to a three year old and watch him perform! But not all high school students love to write! Somewhere along the line, the drive to express oneself in composition is lost, or at least thwarted. A proper study of oral and written composition can go a long way toward restoring this wonderful drive. The one-semester course in composition offers such an opportunity. The committee hopes that the following comments and suggestions will help the pilot study schools achieve the aims of their composition study course:

1. A concentrated emphasis upon composition provided by the semester approach can offer the student the opportunity to develop, in a relatively short time, competencies which he should then be able to utilize in all his experiences.

More consideration could now be given to the idea that composition is not only written expression but oral expression as well.

2. The opportunity teachers provide students to select topics of interest is encouraging and commendable. The chance to discuss the subject, then, with the teacher and with his peers, may be an important second step for the student. As the result of such a discussion, students can begin to discover some of the salient points about a topic and to organize, reorganize, and react to them in his mind and/or on paper. From this point he may now be able more easily to express himself in writing.

3. What the student has to say is just as important as how he says it. Over-concern with form may restrict a student's ability to express himself. Although students must be able to structure their writing, teachers need to be more concerned with questions such as: Do students see each piece as their writing? Are they consciously aware of the tone, voice, and attitude of their own work? Who is the audience for the students' work? Could they write for a variety of audiences?

4. A re-evaluation of the content of the language phase of the tri-pod may prove beneficial. Teachers express the feeling that the current language course is a preparation for the composition course; yet, a majority of composition teachers spend several weeks reviewing elements of the language program. Perhaps if the language course were actually a course in the nature of language, those phases of the current program which teachers feel need to be retaught could be reserved for the composition course. Students and teachers both comment that they believe the ability to construct varied sentences should transfer from the language to the composition course. An examination of student papers, as well as personal reactions, reveals that the transfer is not as evident as all involved would like it to be. The time lapse between courses seems to be one reason for this, since for many students there is a break of one to two semesters.

5. Several short investigative papers, which could include a bibliography and footnotes, may be more valuable to students than a lengthy term paper that is given about the same amount of time in the semester course as it had previously been given in the year-long course.

6. Consideration needs to be given to the degree of student involvement in the evaluation process. A student's ability to evaluate his own and his peers' work can develop critical reading ability (or listening ability if the composition is oral).

7. Teachers and counselors should be involved in the placement of students in courses which are grouped on achievement or ability level in English.

8. The scheduling of individual conference time can be of great benefit to students and teachers. Administrators and teachers need to continue to explore procedures which will enable them to provide time and facilities for teachers to conduct these conferences.

9. Students should have opportunity to develop ease with various forms of composition: exposition, argumentation, precis writing, critical analysis, the essay, and the investigative report. A variety of these forms should be utilized in the other courses.

10. After three years' experience, teachers now need to look closely at the course to determine what values, if any, have been lost from the development of competency in composition as taught in the integrated approach to English, what achievements have resulted from a semester course that would not have been accomplished in an integrated program, and what phases of the course need to be revised.

(3) Capuchino High School - Grades 10-12
San Mateo Union High School District
San Mateo, California

RATIONALE FOR, AND DESCRIPTION OF, THE PHASED ENGLISH CURRICULUM AT CAPUCHINO HIGH SCHOOL

The rationale for the phased English curriculum at Capuchino High School is that each student must demonstrate minimum skills in the four basic language usage processes--reading, writing, speaking, and listening--before he may begin work in the elective English curriculum.

This is done to insure that no student graduates, or for that matter goes beyond the sophomore level, who cannot perform these essential processes at a "success" level.

As a result of task-analysis, specific minimum performance standards (behavioral objectives) have been established for all four of these basic phases. Each phase has been analyzed into component, sequential microphases, with specific performance objectives designated for each. The one way a student may complete or by-pass any microphase is by demonstrating his "mastery" of the process or processes involved in that microphase.

The "typical" freshman student will take the reading phase one semester, and the speech phase one semester, though he may be retained longer in either phase if he needs more time to complete all of the microphases of either phase, or he may by-pass any or all of the microphases of either phase by demonstrating skill mastery on the pretest or tests for those phases. This means that, although the typical student will spend one semester in each phase, the phases are not allocated time segments but are areas of specific language process emphasis.

The "typical" sophomore will take the writing phase all year, though he may be retained longer if necessary to meet minimum writing process standards, or he may by-pass this entire phase, or any parts of it, if his pretests show that he already has mastered the essential writing processes. If he completely by-passes this phase, then he may begin work in the elective English program at the start of his sophomore year.

Though each phase focuses on the skills most germane to its title and the behavioral objectives specify performances in those areas, the phase does not exclude reinforcement and transfer practice in the other phases. Listening, for example, is particularly emphasized in both the reading and speech phases. (The reading phase is properly titled Reading, Listening, and Study Skills.)

A LIST OF MICROPHASES, SUB-MICROPHASES, AND SURPHASES

MICROPHASES AND SUB-MICROPHASES:

1. Screening for Grouping
2. Decoding (word attack skills)
3. Diagnosis and Pretesting in the Developmental Sections
4. Listening
   A. Perception - sets and search images
   B. Cognition
   (There are several divisions of each of these categories. The listening microphase is a sophisticated one that cuts across all three domains--cognitive, psychomotor, and affective at several levels.)
5. Notemaking
6. Outlining
7. Using Reference Materials
   A. Dictionary
   B. Indexes
   C. Other Guides to Sources of Information and Knowledge of Sources
8. Goal Setting and Time Scheduling
9. Cognitive Processes in Reading
   A. Discerning Organizational Patterns, Form, and Structure of Ideas
   B. Using the SQ3R and Other Related Reading, and Study Skills Processes; e.g., Focusing and Controlling Attention and Concentration, Remembering, Using Learning Sets

   C. Detecting and Interpreting Inferences
   D. Interpreting Figurative Language
   E. Perceiving and Translating Imagery
   F. Making Critical Analyses, Judgments, and Evaluations

10. Reading, Interpreting, and Translating Graphic Materials

11. Selective Reading

12. Evaluation

SURPHASES:

1. Extensive, Individualized Independent Reading
2. Keeping Student Journals
3. Improving Reading Speed and Flexibility
4. Vocabulary Development
5. Oral Interpretation

Examples of Two Microphases

MICROPHASE I: Initial Screening

Purpose:

To determine which students need concentrated work in word attack (decoding) skills, or microphase 2, and which ones can by-pass this microphase.

Objectives:

1. Cognitive and Psychomotor:

   To complete this microphase--which really means to by-pass the Decoding microphase--a student must demonstrate his ability to read words orally at the ninth grade level or above and to decode phonically words not recognized instantly by performing in the following ways on the following test, taken in accordance with its specific directions:

   Test: Gray Oral Reading Test (Gilmore Oral can be substituted)

   Acceptable Level of Performance: Correct oral pronunciation of all words at ninth grade level and correct decoding of any unknown words within 10 seconds.

2. Affective:

To complete this microphase, a student must respond in a way that allows him to, but does not guarantee that he does achieve the cognitive and psychomotor objectives.

Materials:

1. As many Gray Oral or Gilmore Oral Reading tests as testers
2. Manual of directions for the tests
3. As many tape recorders as testers
4. Scoring and comment sheets and appropriate writing instruments

Suggested Procedures:

Each student should begin either the Gray Oral or Gilmore Oral Reading test at fifth grade level and progress through ninth grade level, reading orally and privately to a teacher and a tape recorder. The student should be allowed to read each paragraph silently before reading it orally if he wishes.

When any word is pronounced incorrectly or not at all, the teacher should encourage the student to sound it out. The teacher should keep a record of the performance of each student and mark each as pass or not pass. He should also rate each performance on a scale from 1 to 5 (5 being very fluent and 1 being near dyslexic). He should make other comments when pertinent; e.g., "very hesitant, stutters, lisps, perseverates, nervous, hypertense, reverses, seems to have 'eye' problems etc.

The tapes should be kept for later reference. It is important to discern what the student is trying to do when he attempts to sound out words. This is of more relevance, however, as diagnosis than as screening.

The students who pass this microphase will by-pass microphase two and go directly to microphase three. Those who do not will go to microphase two.

Time: Approximately one day.

MICROPHASE 2: Decoding (word attack skills)

Purpose:

To provide learning situations, group and individual, in which all students will develop word attack, or decoding, skills that will permit them to decode words independently at or above grade level. These skills include the following processes: 1. sounding out, or decoding, 2. syllabicating 3. accenting, 4. using context clues, 5. analyzing structure, 6. progressing from left to right, 7. discerning spelling patterns, etc.

Objectives:

1. Cognitive and psychomotor:

To complete this microphase, a student must reach the minimum performance standards as described in objectives under microphase one. (There is only one acceptable level of performance for completing this phase since reaching the minimum level indicates immediate progress to microphase three. This is an "essential skill" and demands "skill mastery.")

2. Affective:

To complete this microphase, a student must respond in a way that allows him to, but does not guarantee that he does develop the word attack skills necessary to achieve the cognitive and psychomotor objectives.

Suggested Materials:

It is, of course, impossible to list all of the materials that can be judiciously used in ordering learning situations in which these skills will be learned. A great variety of multi-media materials at a wide range of difficulty levels and representing a multitude of approaches should beavailable, including diagnostic materials as well as learning vehicles. Among these should be materials for learning sounds, accents, syllabication, phrasing, linguistic patterns, spelling, structural analysis, visual and auditory discrimination, left to right attack, etc.

The teacher must keep in mind that in most cases the student's learning decoding skills will be contingent upon his changing his attitude toward himself and/or others in such a positive direction that he can learn these skills. Because of this, therapeutic materials that help the teacher to "humanize," "civilize," "socialize," and "acculturate" students are important to this microphase. In a word, the affective domain is most important in this microphase; however, the focus of the microphase must be on achieving the objective--that every student demonstrate the ability to decode words.

Suggested Procedures:

It is even more difficult to delineate or prescribe procedures than materials; however, in general terms, situations should be ordered that insure that each student is constantly diagnosed (Diagnosis should include three approaches: etiological, diagnostic-remedial, and task-analysis with the accent on task-analysis.), involved in individual and group activities that foster learning through discovery and reaction and that are best suited to his particular learning method and mode, and given immediate reinforcement when he exhibits desirable behaviors. Teachers should always begin with the student's strengths and build upon them. Each student must be made responsible for his own learning and development. The teacher is his guide and co-designer of learning strategies and situations. Several papers on specific techniques, methods, approaches, strategies, and materials are available as part of the Capuchino High School Reading Laboratory Papers on Reading Series. See particularly: 1. "Psychotherapeutic

Principles as Applied to Remedial Reading" and 2. "Academic Reorientation: A Counseling Approach to Remedial Reading" and also 3. the book, Reality Therapy by Dr. William Glasser.

The constant striving of sensitive, knowledgeable, energetic, optimistic, well-organized, patient, honest, brave, good-humored, generous, and dedicated teachers is the transcendent procedure in this microphase. (It took one to write that paragraph.)

Time: The time any student may need cannot be accurately predicted. He must remain in this microphase until he reaches the performance objectives. Then he should be advanced to microphase three.

(4) English Language Arts in Wisconsin, Department of Public Instruction, Madison, Wisconsin, "The Senior High School," p. 92-94.

The organization of the literature program has been fairly well established for a number of years. It has been established by anthology-makers. Grades seven, eight, and nine usually center around topics--thrills and chills, family life, animals, growing up. Grade ten is often devoted to genre. Grade eleven is a chronological survey of American literature; grade twelve, a survey of British literature, often together with a smattering of 'world literature.'" (From "The Wisconsin English Journal," Vol. 7, No. 2, January, 1965, by N. S. Blount.) These comments are well documented by recent studies. While most literature teachers are bound to a single text--though they need not be, considering the numerous supplementary books available--they definitely do not need to be tied to its organizational pattern. The self-reliant teacher can organize his own teaching materials, more than likely by developing units--that is, blocks of instruction. One advantage to this procedure is that the teacher does not need to follow one pattern of organization throughout an entire year. In addition, the literature program will be able to achieve more than just "coverage." Personal and social goals may be achieved in this manner as well as the goals of the discipline, such as understanding of the concepts, the skills, the major figures, the works, and the literary movements.

Little needs to be said about the first pattern of organization in the senior high school: topics of genre. Teachers have used this arrangement for a long time, setting up units on the story, poetry, drama, or one of the other conventional literary forms. In addition, forms such as allegory, comedy, and tragedy can be studied in this type of unit. Separate units on the various forms of folk literature (myth, folktale, epic and saga, and folksong) and mass media (motion pictures and television) can also be developed. In the senior year, for instance, when the text is a survey of English literature, the teacher may open with a unit on narrative poetry, studying selections from Boewulf, "The Seafarer," "Le Morte d'Arthur," "Canterbury Tales," and others. Here not only narrative poetry is studied, but a chronological sequence is established and the early development of the English language can be examined. If this unit is carried through, traditional and literary ballads and traditional, literary, and mock epics can be compared.

Thematic units center on a single idea or theme. Units are constructed around ideas such as love, courage, freedom, and individualism. Here the teacher can center the unit on literary, philosophic, or social themes. In American literature, for instance, it is easy to discover themes concerning the Puritan ideal, the frontier spirit, the individualistic spirit, and the American innocent. The well-known Scholastic Literature Units have thematic units entitled "Moments of Decision," "Personal Code," "Survival," and "Mirrors." The social problems of the twentieth century make interesting and worthwhile units, also, Themes can be developed emphasizing social inequality, poverty, technology, big business, and cultural clashes. One of the strengths of the thematic unit is that important ideas can be explored; one of the weaknesses is that the theme of a work of literature may be overemphasized.

Closely associated to the thematic unit is the "topical." Here topics of interest to the students are built into units. They may be on adventure, animals, humor, the sea, science fiction, or any one of the numerous interests of the adolescent. That they are built on subjects of interest to the students is a distinct advantage. A disadvantage is that they lack the cohesiveness of the thematic units.

Arrangements concentrating on a single literary work; a single author or group of authors; or a literary, historical, or social period can also be used. The first two arrangements do allow the teacher to concentrate on individual works of art and artists. The last arrangement allows for the chronological order so often sought by teachers.

A project-oriented unit is sometimes developed for drama study. A teacher may concentrate on the problems of producing a play or a series of plays. A unit emphasizing the reading and writing of poetry or stories would also fit into this arrangement.

In using a combination of approaches, teachers may arrange the curriculum of each year and each level according to the needs of the students. The goals of the teacher are then allowed to take precedence over the arrangement and content of the book. The teacher can determine what he should be trying to accomplish with a certain group of students and then develop those units which can best achieve those goals.

While no English department should feel obligated to adhere to a given pattern of curriculum organization, some experiences and materials logically precede others and suggest a natural sequence. For example, it is reasonable to introduce the able student to specific techniques for handling type analysis before concentrating more intensely on historical threads and thematic realtionships. Work on specific skills in reading Shakespearean drama should come before exploration of the concept of tragedy. One successful arrangement for able students, then, might be an introduction to literary types in grade ten, a chronological/thematic approach to Americal literature in grade eleven, and a thematic/type approach drawing largely on English literature and selected world literature in grade twelve. Such an organization might pursue the following plan:

Grade 10

Type analysis:

Nonfiction
Short story
Novel
Poetry
Drama

Grade 11

Chronological/thematic grouping of American literature, brought into perspective of the present:

- Puritanism
- The Frontier Spirit
- The American Ideal of Democracy
- The Flowering of American Literature
- Materialism and Disillusionment plus
- Type study: The American Short Story American Poetry

Grade 12

Thematic/type approach to English and selected world literature:

- The Theme of Tragedy in Epic, Myth, Drama, and Novel
- Comedy and Satire
- Great Ideas in Nonfiction
- Depth study of poetry, especially the lyric

Another possible arrangement might make use of a combined type/theme approach in grade 10 with elective offerings in the junior and senior years, according to the following arrangement:

Grade 10

Thematic units, such as the following, interspersed or combined with type study:

- The Hero in Ballad and Romance
- Man's Humanity to Man (chiefly biography)
- Man's Inhumanity to Man (novel, short story, poetry, essay)

Grades 11 and 12

Possible elective offerings in literature:

- American Literature
- English Literature
- World Literature
- The Modern Novel
- Readings in Drama

A program which illustrates a combination of approaches in each year might look like this:

Grade 7

The World of **Sports**
Animals
Down to the Sea
One-Act Plays
What's So Funny
Story Poems

Grade 8

American Folk Literature
Man Against Nature
Courage
All Over This Land
Poetry for Appreciation
Family
Introducing the Novel: Swiftwater

Grade 9

"In the Beginning": Myths of the World
Shane
"Seeing Others"
Producing A Play
Reading and Writing Poetry

Grade 10

Heroic Men and Heroic Deeds
The Stage, the Screen, and the Picture tube
Science Fiction
Man In Conflict
Famous Men: Biography
Reading and Writing Short Stories

Grade 11

The American Individualist
The Small Town in Literature
The American Short Story
Our Puritan Heritage
Major American Poets

Grade 12

The British Novel
Narrative Poetry
The Lyric
Tragedy: Sophocles to A. Miller
Man in the Modern World

These suggested plans, of course, are in no way stipulative or all-inclusive. Each school must organize its curriculum in a way that best recognizes a growth pattern in literature study and encompasses the major kinds of literary experiences to which the student ideally should be exposed in high school. The specific selections to be taught at each level is also a matter to be allocated by individual English departments according to a sequence that accounts for the ability and maturity levels of a particular school population.

These are some of the ways a high school program in English language arts has been organized; however, for the purposes and goals of this guide several considerations should be made.

(1) The English language arts skills should be coordinated; therefore, no isolated course in one of the skills is recommended. A course concentrating in one of the skills but still coordinating the others would follow the goals of this guide.

(2) As stated in the A Guide: English in Florida Secondary Schools, Bulletin 35A, 1962, State Department of Education, Tallahassee, Florida, p. 159:

"It is becoming increasingly clear that the most effective means of determining sequence in the English program is to identify for each grade a set of major themes or propositions around which the study of language and literature may be organized."

(5) Recommended is an organizational pattern such as the following:

(1) Beginning 10th grade or 9th grade if the high school maintains this grade level, English diagnostic tests should be given in the areas of general interests, reading, writing, language, viewing, speech, and listening. This could be done by having these new students come to school prior to others for an orientation period. However, if administration does not believe this is feasible this should be done in the early school days. You don't know what to do with your new students until you know where they are. Such tests may be:

(a) Kuder Form E - General Interest Survey
Author - G. Frederic Kuder
Grade Range - 6-12
Testing Time - 30-40 minutes
Purpose - This form measures an individual's degree of preference in ten areas; outdoor, mechanical, scientific, computational, persuasive, artistic, literary, mechanical, social service, and clerical.

(b) Writing Skills Test
Author - Macklin Thomas
Grade Range - 9-12
Testing Time - 40 minutes
Purpose - Measures mastery of English usage skills necessary for good composition. The test can be used alone or as a supplement to a discussion question examination to measure proficiency in English. Areas measured are: Vocabulary, sentence recognition, grammar, punctuation, mechanics, spelling, and sentence building.

(c) Diagnostic Reading Test
Author - Committee on Diagnostic Reading Tests, Inc.
Grade Range - 4-8 and 7-13
Testing Time - Upper level, approximately 50 minutes
Purpose - The DRT is a diagnostic tool designed to provide scores in reading rate, story comprehension, and vocabulary. Level 4-8 also measures the student's ability to recognize and understand prefixes and suffixes and use letter combinations to understand new words.

(d) SRA Reading Record
Author: Guy T. Buswell
Grade Range: 6-12
Testing Time - 45 minutes
Purpose - A diagnostic device that pinpoints the student's strengths and weaknesses in reading skills. The four basic skill areas tested are: reading rate, comprehension, everyday reading skills, and vocabulary.

(e) SRA Achievement Series: Language Arts
Authors: Louis P. Thorpe, D. Welby Lefever, Robert A. Naslund.
Grade Range: 1-9
The test gives three subtest scores, plus an area score and is included in all batteries except 1-2.
Capitalization and punctuation, grammatical usage, and spelling are measured.

(f) Brown-Carlsen Listening Comprehension Test
Authors: James Brown and Robert Carlsen
Grade Range: 9-12
Time - 40-50 minutes
Purpose - The test measures five listening skills: immediate recall, following directions, recognizing transitions, recognizing word meanings, lecture comprehension.

There are many more tests. Some companies from which to order tests would be:

(1) Harcourt, Brace, and World, Inc.
Test Department
757 Third Avenue
New York, New York 10017
(2) California Test Bureau
1375 Peachtree Street, N.E.
Atlanta, Georgia 30309
(3) American Testing Co.
6301 S. W. Fifth Street
Fort Lauderdale, Florida 33314
(4) Cooperative Tests and Services
Educational Testing Service
Princeton, New Jersey 08540
(5) Houghton Mifflin Co.
2 Park Street
Boston, Massachusetts 02107
(6) Science Research Associates, Inc.
259 East Erie Street
Chicago, Illinois 60611

Teacher made tests may be administered if others are not available. English teachers should get together and decide what it is they would like to know about the students' writing, speaking, reading, listening, viewing, and language skills and devise a test or tests which will give them the answers. (see Marjorie Seddon Johnson and Roy Kress, Informal Reading Inventories, International Reading Association, Newark, Delaware, 1965)

The test results should be compiled on a profile sheet for each student. This sheet must be made available to the English language arts teacher.

One of the Key concerns of the test information should be the student's interest.

(2) Thematic units should be designed based on these interests. Other test information should be utilized in creating units. Scholastic Magazines and Book Services surveyed the interests of the students and created thematic units based on this interest.

Themes:	Grades:
"Moments of Decision"	9
"Mirrors"	9
"The Lighter Side"	9
"Survival"	10
"Success"	10
"Personal Code"	10

The same company organized units for the under-achievers, those who have shown little interest in the usual English subject matter. These are:

Themes: "Maturity" - grade 9
"Prejudice"- grade 10
"Law" - grade 11

Still another unit created by the Scholastic Magazines and Book services is "Action," a program that incorporates the basic word attack and reading skills into 18 weeks of reading, role-playing, discussion, and writing. It was designed for junior and senior high school students reading at 2nd to 4th grade levels.

These materials are designed to meet the interests and abilities of a certain student population group.

Members of any high school English department could design similar materials based on student interests and abilities. These thematic units can be taught, coordinating the skills of writing, speaking, viewing, listening, reading, and language. Teachers of each grade level in a graded high school could design units to be used on that particular level. All materials to be used with the units could be designated to that grade level.

(3) Should all students at a particular grade level be exposed to the same units? No. Many units covering a span of interests must be created (See Kuder Test Form E). A person who rates high in scientific interest will not necessarily respond to the same unit which someone who rates high in mechanical or clerical interests. Since all units will coordinate the English language arts skills, there is no reason why any student should be forced to work with materials of no interest to him.

(4) Another consideration is abilities. If a student is below grade level in reading but has the potential to read on grade level, what is done with him? Preferably there will be a reading specialist on the staff to help this student; however, in the absence of a specialist, a teacher should design a unit based on the student's reading level. Usually, there will be many more than just one student who can use the unit. A teacher or team-teachers may work with these students separately, Team-teaching will work well in this instance. One teacher can be working with these students and one with the other students who are in a different unit.

(5) How can a teacher find time to develop units? By a department working together and sharing one another's work. If all teachers design two or three units a piece and share them at a given grade level just think of how many units (designed for special purposes) you would have. If these units were centrally located with materials to be checked out by grade level teachers, it would facilitate their use.

(6) The program objectives listed at the beginning of the guide should be reflected in the thematic units designed to make up an English language arts program. The units should be designed to include the steps listed in the sample instructional objectives sections and the sample unit section of this guide.

The following are sample units:

Grade - 9

Unit: Moments of Decision
Central Theme: Decision-making in moments of crisis
Literary Form: The novel Phase I: Class-Wide Reading
Moments of Decision/Helen F. Olson, ed.

Phase II: Group Reading
Profiles in Courage/John F. Kennedy
Mutiny on the Bounty/Charles Nordhoff and James Hall
The Hound of the Baskervilles/A. Conan Doyle
To Tell Your Love/Mary Stolz
Star Surgeon/Alan Nourse

Phase III: Individual Reading
Madame Curie/Eve Curie
Lonely Crusader/Cecil Woodham-Smith
The Ugly American/William Lederer and Eugene Burdick
A White Bind Flying/Bess Streeter Aldrich

The Man Who Rode the Thunder/Lt. Col. William Rankin
Gaunt's Daughter/Eleanor Shaler
Combat General/William Chamberlain
Pro Quaterback/Y.A. Tittle & Howard Liss
Marty/Elisa Bialk
The Treasure of the Coral Reef/Don Stanford

Elements of Literature: Characteristics of five specific literary types
Critical Thinking: Considering the consequences of decisions
Writing: Exposition: vocational report prefixes and suffixes
Speaking and Listening: panel discussions
Research Activities: investigating vocations
Viewing: Magazine Collage on the theme of Decision-making in moments of crisis

Unit: Mirrors
Central Theme: Understanding human motivation and behavior
Literary Form: Drama Phase 1: Class-Wide Reading
Mirrors/Robert A. Bennett, ed.

Phase II: Group Reading
Best Television Plays/Gore Vidal, ed.

Phase III: Individual Reading
Sunrise at Campobello/Dore Schary
Inherit the Wind/Jerome Lawrence and Robert E. Lee
The Miracle Worker/William Gibson
Cyrano De Bergerac/Edmond Rostand
A Raisin in the Sun/Lorraine Hansberry
My Fair Lady/Alan Jay Lerner
Fifteen American One-Act Plays/Paul Kozelka, ed.
Three Commedies of American Family Life/ J.E. Mersand, ed.: Life with Father/ Lindsay and Crouse, I Remember Mama/ John Van Druten, You Can't Take it With You/Hart and Kaufman
Three Plays/Thornton Wilder, Our Town, The Skin of Our Teeth, The Matchmaker
Romeo and Juliet and West Side Story/ William Shakespeare, Arthur Laurents

Elements of Literature: Dramatic terms
Critical Thinking: Recognizing defense mechanisms
Writing: Exposition: play review; TV script
Language: Action verbs
Speaking and Listening: skill in notetaking
Research Activities: biographical research
Viewing: Film: "Children's Games" - 10 min.
Spigoni Films $10.00
Box 25291
Los Angeles, Cal. 90025

Unit: The Lighter Side
Central Theme: Why we laugh and what we laugh at
Literary Form: Humorous Writing

Phase I: Class Wide Reading
The Lighter Side/Ned Hoopes and Diane Wilbur, eds.

Phase II: Group Reading
My Life and Hard Times/James Thurber
We Shook the Family Tree/Hildegard Dolson
Anything Can Happen/George and Helen Waite Papashvily
Junior Miss/Sally Benson
Bertie Comes Through/Henry Gregor Felsen

Phase III: Individual Reading
Animal Farm/George Orwell
Seventeen/Booth Tarkington
Our Hearts Were Young and Gay/Skinner and Kimbrough
Something Foolish, Something Gay/Glen and Jane Sire
The Kid Who Batted 1,000/Allison and Hill
The Red, Red Roadster/Gene Olson
Cheaper by the Dozen/Gilbreth and Carey
No Time for Sergeants/Mac Hyman
Mark Twain's Best
The Dog Who Wouldn't Be/Farley Mowat

Elements of Literature: Satire and Irony
Critical Thinking: Identifying ingredients of humor
Writing: Narration - dialogue
Language: Literal and figurative language
Speaking and Listening: Presenting an effective viewpoint orally
Viewing: Film: "The Critic" - by Ernest Pintoff
"A Chairy Tale - Contemporary Films, Inc.

You would have many more units such as these from which to choose.

Grade 10

Unit: Survival
Central Theme: Man's nature-and nobility-in times of stress
Literary Form: The novel and personal narrative

Phase I: Class-Wide Reading
Survival/James Squire, ed.

Phase II: Group Reading
Lord of the Flies/William Golding
Hiroshima/John Hersey
The Diary of A Young Girl/Anne Frank
The Good Earth/Pearl S. Buck
The Raft/Robert Trumbull

PhaseIII: Individual Reading
Robinson Crusoe/Daniel Defoe

The Bridge Over the River Kwai/Pierre Boulle
The Call of the Wild/Jack London
The Time Machine/H.G. Wells
We Die Alone/David Howarth
Men Against the Sea/Nordhoff and Hall
A Night To Remember/Walter Lord
Hey, I'm Alive!/Klaben and Day
70,000 to One/Quentin Reynolds
Mrs. Mike/Nancy and Benedict Freedman
Winter Thunder/Mari Sandoz
Of Men and War/John Hersey

Elements of Literature: Use of details; forshadowing
Critical Thinking: Distinguishing fact from opinion
Writing: Narration: the capsule biography
Language: Using context clues
Speaking and Listening: Listening to poetry
Research Activities: Historical and biographical research
Viewing: Film: The Corridor (a student made film which can be rented by writing Mr. Alan G. Oddie, 706 Homewood Avenue, Dayton, Ohio 45406.
Film: Occurrence at Owl Creek Bridge (University of South Florida film library)

Unit: Success
Central Theme: Kinds of success, and the qualities that attain them
Literary Form: Biography and autobiography

Phase I: Class-Wide Reading
Success/Robert Shafer and Verlene Bernd, eds.

Phase II: Group Reading
Shackleton's Valiant Voyage/Alfred Lansing
Winston Churchill: The Valiant Years/LeVien and Lord
Fifth Chinese Daughter/Jade Snow Wong
Karen/Marie Killilea
Victory Over Myself/Floyd Patterson with Milton Gross

Phase III: Individual Reading
A Lantern in Her Hand/Bess Streeter Aldrich
Kon-Tiki/Thor Heyerdahl
Assignment: Spy/Oluf Reed Olsen
Jennifer/Zoa Sherburne
The Babe Ruth Story/Babe Ruth and Bob Considine
Meeting the Test/Anderson, Katz, and Shimberg
Bertie Makes A Break/Henry Gregor Felsen
Arrowsmith/Sinclair Lewis
Pygmalion/George Bernard Shaw
The Miracle Worker/William Gibson

Element of Literature: style
Critical Thinking: Evaluating success as shown in mass media
Writing: Exposition: use of definition
Language: Concrete and abstract words
Speaking and Listening: Presenting reports on mass media
Research Activities: Study of mass media
Viewing: Magazine advertisement stills: to create a bulletin board labeled "Success Ala' Advertisement."

Unit: Personal Code
Central Theme: Codes of behavior and ideals by which men live
Literary form: the novel Phase I: Class-Wide Reading
Personal Code/Robert Shafer and Verlene Bernd, ed.

Phase II: Group Reading
The Adventures of Huckleberry Finn/ Mark Twain
The Ox-Bow Incident/Walter Van Tilburg Clark
To Kill a Mockingbird/Harper Lee
Willow Hill/Phyllis A. Whitney
Hot Rod/Henry Gregor Felsen

Phase III: Individual Reading
Lord Jim/Joseph Conrad
The Story of My Life/Helen Keller
The Inn of The Sixth Happiness/ Alan Burgess
Death Be Not Proud/John Gunther
A Separate Peace/John Knowles
The Night They Burned The Mountain/ Dr. Tom Dooley
Night Flight/Antoine de Saint-Exupery
Go, Team, Go!/John Tunis
Miriam/Aimee Sommerfelt
Third Man On The Mountain/James Ullman
Element of Literature: Characterization
Critical Thinking: Recognizing group pressures on the individual
Writing: Exposition: Comparison and contrast
Language: vocabulary of library research
Speaking and Listening: Conducting a debate
Research Activities: specialized library research

You would have many more units such as these from which to choose.

Grade 11

Unit: I Have a Dream
Central Theme: The struggle of men of difference
Literary Form: short stories, poetry, speech, journal, song, news story, novels
Phase I: Class-Wide Reading
Voices of Man: I Have a Dream/Addison-Wesley Publishing Co., 1969
Phase II: Group Reading
Lilies of the Field/William Barretl
The Pearl/John Steinbeck
To Sir With Love/E.R. Braithwaite
The Diary of a Young Girl/Anne Frank
The Old Man and the Sea/Ernest Hemingway

Phase III: Individual Reading
Born Free/Joy Adamson
The Neon Wilderness/Nelson Algren
Notes of a Native Son/James Baldwin
What Manner of Man: A Memorial Biography of Martin Luther King/Lerone Bennett, Jr.

The Martian Chronicles/Ray Bradbury
Man Child in the Promised Land/Claude Brown
The Girl from Puerto Rico/Hilda Colman
Lord of the Flies/William Golding

Elements of Literature: symbolism
Critical Thinking: Recognizing the verb of prejudice
Writing: A skit
Language: metaphors and similes
Speaking and Listening: Group reports of phase II
Research Activity: biographical research
Viewing: Film Montage: "An American Time Capsule", Pyramid Film Producers, P. O. Box 1048, Santa Monica, California 90406

Unit: Let Us Be Men
Central Theme: We are all in the family of man
Literary Form: short story, poetry, song, novels
Phase I: Class-Wide Reading
Voices of Man: Let Us Be Men
Addison-Wesley Publishing Co., 1969

Phase II: Group Reading
Roosevelt Grady/Louisa R. Shotwell
West Side Story/Irving Shulman
Of Mice and Men/John Steinbeck
Black Boy/Richard Wright
The Light in the Forest/Conrad Richter

Phase III: Individual Reading
Cry, the Beloved Country/Alan Paton
Lions in the Way/Bella Rodman

Requiem for a Heavyweight/Rod Sterling
Down These Mean Streets/Thomas Pini
Nobody Knows My Name/James Baldwin

Elements of Literature: dialogue and mood
Critical Thinking: To point out the similarities of minority groups
Writing: finishing a short story beginning
Language: personification
Speaking and Listening: role-playing
Research Activity: short documented paper
Viewing: photographing scenes in the community and arranging the photographs on a large piece of cardboard to depict the theme, "Let Us Be Men."

You would have many more units such as these from which to choose.

Grade 12

Unit: Choice and Consequence
Central Theme: Man chooses what he will do and faces the consequences of his choice.
Library Form: drama, poetry, novels, essay, short story
Phase I: Class-Wide Reading
"Choice and Consequence," Western Literature Themes and Writers Series Carlsen, Alm, Tovalt, Carlsen, eds., Webster Division, McGraw-Hill Book Co.

Phase II: Group Reading
Ethan Frome/Edith Wharton
Crime and Punishment/Feyodor Dostoyevsky
To Kill a Mockingbird/Harper Lee
Flowers for Algernon/Daniel Keyes
The Pearl/John Steinbeck

Phase III: Individual Reading
The Mandarins/Simone Beaworior
The Plague/Albert Camus
The Unvanquished/William Faulkner
A New Life/ Bernard Malamud
Moby Dick/Herman Melville
Of Mice and Men/John Steinbeck

Elements of Literature: literary terminology of Shakespearean drama
Critical Thinking: To note that in some cases the consequences of the choices are fully known before and while in others they are not known at all.
Writing: Exposition: Comparison and contrast
Language: To discuss word origins
Speaking and Listening: Acting out a scene of a play.
Research Activity: biography of William Shakespeare
Viewing: Macbeth - Films
Part I: "The Politics of Power" (28 min., color) (Encyclopaedia Brittanica Films, 1150 Wilnette Avenue, Wilnette, Illinois 60091)
Part II: "The Themes of Macbeth" (28 min., color) (EBF)
Part III: "The Secret'st Man" (33 min., color) (EBF)

Unit: Critics of Society
Central Theme: Literary attack on the social ills
Literary Form: novel, essay, shortstory
Phase I: Class-Wide Reading
"Critics of Society," Western Literature Themes and Writers Series. Carlsen, Alm, Tovalt, Carlsen, eds. Webster Division, McGraw-Hill Book Co.

Phase II: Group Reading
The Great Gatsby/F. Scott Fitzgerald
Lord of the Flies/William Golding
A Farewell to Arms/Ernest Hemingway
Grapes of Wrath/John Steinbeck
1984/ George Orwell

Phase III: Individual Reading
Ship of Fools/Katherine Ann Porter
All The King's Men/Robert Penn Warren
Catch 22/Joseph Heller
The Men/C.P. Snow
The Inheritors/William Golding
The Ugly American/Lederer and Burdick
Knock on Any Door/Willard Motley

Elements of Literature: allegory
Critical Thinking: The literature deals with that aspect of human society which shows a great deal of injustice, a great deal

of hypocrisy, a great deal, in short, that is inimical to individual development and welfare. Hopefully, out of student distress will come wisdom and action.

Writing: write a satirical essay
Language: words of irony in literature
Speaking and Listening: debates
Research Activity: research American humorists of the twenties and thirties: Ring Lardner, Will Rogers, James Thurber
Viewing: Film - (a) "Cities in Crisis: What's Happening...?" (22 min. color, Universal Education and Visual Arts)
(b) "The Hand" (19 min., color, McGraw-Hill)
(c) "Toys" (7 min., McGraw-Hill, Contemporary Films, 828 Custer Ave., Evanston, Illinois 60602)

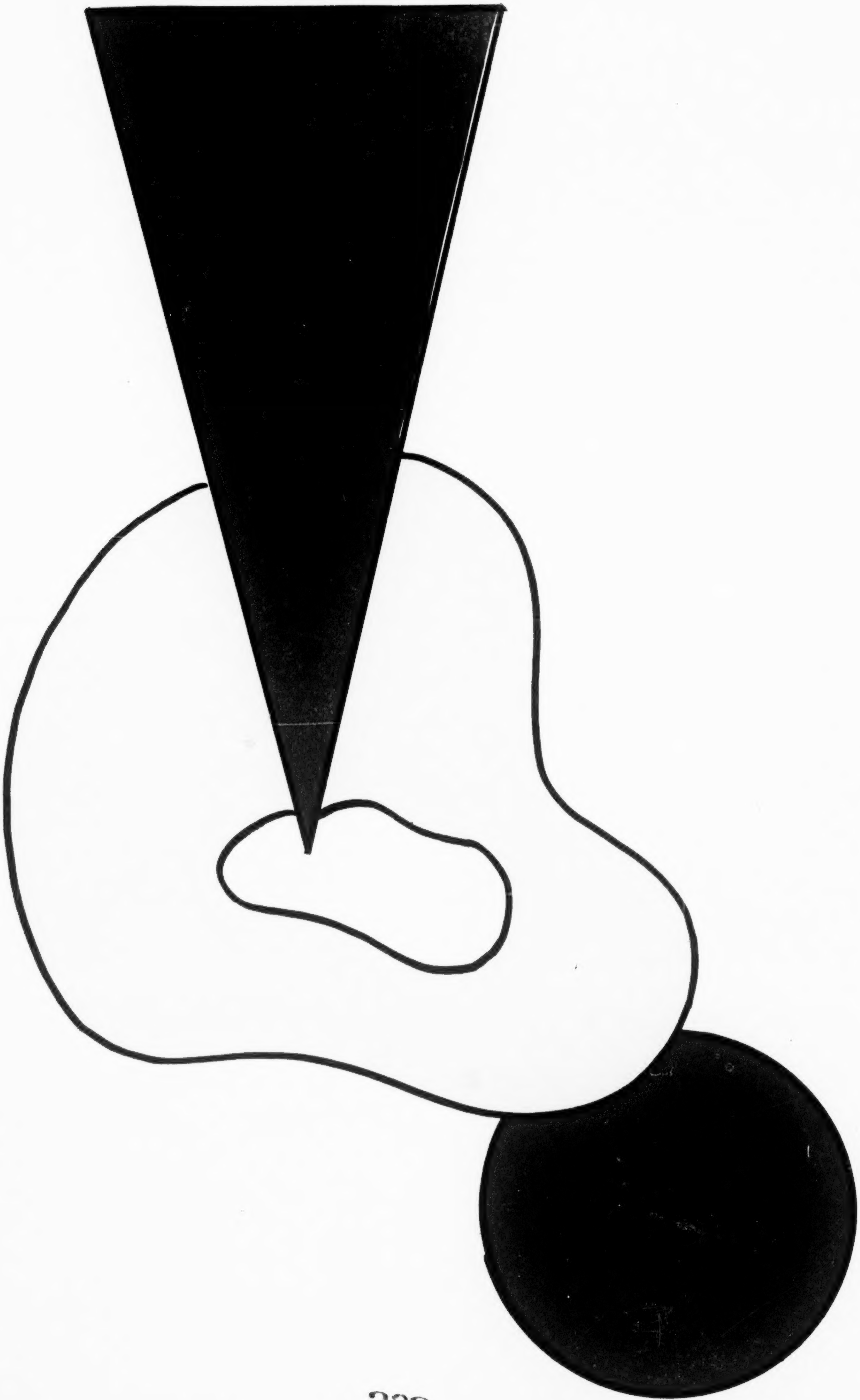
You would have many more units such as these from which to choose.

A thematic unit approach to determine organization should be supplimented by electives. These electives could concentrate on one specific aspect of English language arts but should reflect the coordination of all the skills of the English language arts. Students should receive English language arts credit for these elective courses, and the electives should be designed to meet the interests and the skill needs of the students as reflected in the pretesting results. Such electives could be:

- Drama
- Speech
- Film Making
- Language Development (Oral-Writing)
- Creative Writing
- Expository Writing
- Humanities
- Business English
- Reading
- Journalism

If students choose to take electives rather than the thematic unit offerings at a particular grade level, the counselor and the student should make sure that the electives chosen for the high school period are in keeping with the student's test results. For example, if the student tested low in language development, he should take the Language Development Course. If he tested low in reading, he should take the Reading Course. If he needs more study in speech, he should take the Speech Course. The other electives are really designed for special interests, and if a student, has an interest in these special areas, he should pursue these interests.

However, most students will find their places in the English language arts program based on thematic units.



Background for Materials

There are main sources from which teachers have access to materials: the school library, the Regional Film Center, Bartow, Florida, the department or grade materials center, and the state textbook adoption list which comes out yearly. For information concerning these, check with your principal, the school coordinator for the Regional Film Center, the school librarian, and the coordinator of textbooks.

Accessible to every English language arts classroom should be a tape recorder, a language master, a film projector, an overhead projector, an opaque projector, a record player, a portable stage, a listening station, and bookcases or racks for paperback books.

In addition to this equipment certain materials, beyond what is available from the main sources mentioned, should be available to the teacher and students. Following are suggested materials which may be purchased with funds budgeted for such purposes.

These materials should be selected by the teacher who should ask the questions, "Will these materials help do the job? Are they appropriate to both the program and instructional objectives?"

SPEECH

Textbooks:

Language in Your Life, Book 1, 2, 3, 4 for high school students who have difficulty in mastering English skills in conventional textbooks. Harper, Row, Atlanta.

The Language Instructor - Sound Teacher
Through the automatic execution of a listen-record-compare routine, a student may now effortlessly compare his own pronunciation-matching attempts with a succession of speech models. Educational Sound Systems Inc., 4965 New Haven Ave., Melbourne, Florida 32901.

Book Collection of Royalty Free Plays for Young People
Plays, Inc. Publishers, 8 Arlington Street, Boston, Mass. 02116.

Basic Speech in the Senior High School
Cartright - Herman - $1.35. National Textbook Corporation

Radio and Television in the Secondary School
Julian - Mead - $1.50. National Textbook Corporation

Speech Activities in the High School
Buy - Copeland - $2.25. National Textbook Corporation

Speaking by Doing
Still - $3.15. National Textbook Corporation

Voices, An Anthology of Poems and Pictures
Geoffrey Summerfield, ed., Chicago: Rand McNally, 1969.

Some Haystacks Don't Even Have Any Needle
Stephen Dunning, Edward Lueders, and Hugh Smith. Atlanta; Scott, Foresman and Co., 1969.

LISTENING

Tapes:
Elizabethan Playhouse
Life of William Shakespeare
Masters of Elizabethan Literature
Washington Tapes Inc.

Listening Center
A group of students may listen to recorded material without disrupting other class activities. The unit plugs into a tape recorder, record player. Four headsets with cushions and individual volume controls. Approximate price - $44.50 - $59.50. Audio-Visual of South Florida, 3748 N.E. 12th Avenue, P.O. Box 23308, Fort Lauderdale, Florida 33307. (other companies also)

Caedmon Records and Tapes of Poetry, Short Stories, Drama, Etc.
(Various Prices) Houghton Mifflin Co., 666 Miami Circle, N.E. Atlanta, Georgia 30324.

Developing Auditory Awareness and Insight
Program 3 - (7-12 and adult) Workbook - $1.25. Teacher Handbook for all programs, elementary and secondary, and 264 lessons - $7.50.

Voices, An Anthology of Poems and Pictures
Geoffrey Summerfield, ed., Chicago: Rand McNally, 1969.

Some Haystacks Don't Even Have Any Needle
Stephen Dunning, Edward Lueders, and Hugh Smith, Atlanta: Scott, Foresman and Co., 1969.

READING

Spache Readability Projects

(a) Readability Level Catalog
Over 6000 titles graded in relatively exact reading levels- $5.95

(b) Correlation to Basal Readers
American Book Co., Betts Basic Reader, Golden Rule Series (final 18 pages) - $5.95

(c) Books for Slow Readers
Over 1500 titles relating to a variety of types of reading matter. $5.95

Follett Library Book Company, 1018 West Washington Boulevard, Chicago, Illinois 60607.

Cenco Reading Language Arts Catalog

Cenco Reading Language Arts Catalog, 2600 South Kostner Avenue, Chicago, Illinois 60623. Lists Projection Reading, Tachistoscope, Paces, Portable Reading Center, Overhead Projection Material, Tapes, Records, Filmstrips, Library Materials, and Audio-Visual Equipment.

Catalog of Instructional Materials

Pre-school through grade eight. Contains Basal Series in spelling, language, reading, professional books. Webster Division, McGraw-Hill Book Company, Manchester Road, Manchester, Mo. 63011.

E.D.L. Catalog

Educational Developmental Laboratories, 51 West Washington Street, Orlando, Florida 32801. Tachistoscopic programs, reading programs for primary to adult levels.

Scott, Foresman, Multi-Sensury Learning Aids, Atlanta, Georgia 30305. Materials for reading programs in primary grades.

SRA Reading Program

Reading Laboratory, Grades 7-9 - $68.95; grades 8-10 - $68.95; grades 9-12 - $68.95.

Caedmon Records and Tapes of Poetry, Short Stories, Drama, Etc.

(Various Prices) Houghton Mifflin Co., 666 Miami Circle, N.E., Atlanta, Georgia 30324.

English Paperback Book Club

A E P Book Clubs, Education Center, Columbus, Ohio 43216

Perma Bound
The paperback binding with durability built-in. Hertzberg-New Method, Inc., Vandalia Road, Jacksonville, Illinois 62650.

Paperback Genre Units
Fiction/nonfiction/poetry/drama. MacMillan Co. 255 Ottley Drive, Atlanta, Georgia 30324.

Dell Paperback, 750 Third Avenue, New York, New York 10017.

"Wide World" - Scope Reading Skills I and
"Dimension" - Scope Reading Skills II
Scholastic Book Services, 904 Sylvan Avenue, Englewood Cliffs, New Jersey 07632.

Bantam Paperbacks
Bantam Books, Inc., 666 Fifth Avenue, New York, N.Y. 10019.

Building Reading Power
A programmed course for improving reading techniques designed for students who read on or about the 5th grade level. Approximately $35.00. Charles E. Merrill Publishing Co., 1300 Alum Creek Drive, Columbus, Ohio 43216

Scholastic Language Arts Literature Units
Paperbound, theme - centered units, Scholastic Magazines, Inc., 902 Sylvan Avenue, Englewood Cliffs, New Jersey 07632.

Improve Your Reading
Reader's Digest Services, Inc., Educational Division, Pleasantville, New York 10570

The Voices of Man Literature Series
Intended for the reluctant reader - 8 books with 20 short stories each $1.80. Addison-Wesly Publishing Company.

Reflections on a Gift of Watermelon Pickles
Scott, Foresman's, Glenview, Ill. Approximate price $2.34.

Scholastic Literature Units
Grade 10, Survival
Success
Personal Code
$60.00 per unit.

Scope Literature Contact Units
Prejudice - grade 10; Law - grade 11; $60.00 per unit. Scholastic Magazine, Inc., 50 West 44th Street, New York, New York

Some Haystacks Don't Even Have Any Needles
Scott, Foresman

Charles E. Merrill Publishing Co., 1300 Alum Creek Drive, Columbus, Ohio 43216.

Houghton Mifflin Co., 3108 Piedmont Road, N.E., Atlanta, Georgia 30305.

Tapes:
Charles E. Merrill Publishing Co., 1300 Alum Creek Drive, Columbus, Ohio, includes:
(a) Mini-Library 8, "Shakespeare's Tragedies"
    Romeo & Juliet
    Julius Caesar
    Macbeth
    Othello
    Hamlet
    King Lear
(b) Mini-Library 9, "Shakespeare's Romantic Comedies," includes:
    A Comedy of Errors
    Two Gentlemen from Verone
    As You Like It
    The Merchant of Venice
    Twelfth Night
    The Taming of the Shrew
(c) Mini-Library 10, "Shakespeare's Romance and Chronicle Plays," includes:
    A Midsummer's Night Dream
    The Tempest
    Henry IV, Part 1
    Henry IV, Part 2
    Henry V
    Richard III
(d) Mini-Library 11, "A Shakespeare Library,"
    Life in Shakespeare's London
    The Merchant of Venice
    Julius Caesar
    Macbeth
    Twelfth Night
    The Tempest
(e) Mini-Library 12, "English Literature in the 17th Century,"
    Poetry of the Early 17th Century
        Johnson, Herrick, King, Walker, Suckling, Lovelance, Fletcher, Herbert, Donne, Vaughn, Marvell, Calton
    John Donne
    John Milton
    Pilgrim's Progress, Bunyan
    Diary of Sam Pepys
    Treasury of John Dryden
(f) Mini-Library #12, "English Literature in the 18th Century,"
    Robinson Crusoe, Defoe
    The Rape of the Lock, Pope
    Gulliver's Travels, Swift
    Treasury of Goldsmith, Gray, Collins
    Treasury of William Blake

(g) Mini-Library #14, "English Literature in the Romantic Age,"
    Treasury of Wordsworth
    Rime of the Ancient Mariner
    Treasury of George Gordon, Lord Byron
    Treasury of Shelley
    Treasury of Keats
    Letters of the Romantic Poets

(h) Mini-Library #15, "English Literature of the Victorian Age,"
Treasury of Alfred, Lord Tennyson
Dicken's Duets
Treasury of Robert Browning
Sonnets of the Portuguese
Treasury of Matthew Arnold
Treasury of Lewis Carroll
(i) Mini-Library #16, "American Literature of Early National
Period,"
Legend of Sleepy Hollow, Irving
Rip Van Winkle, Irving
Pit and Pendulum, Poe
The Tell-Tale Heart; Cask of Amontillado, Poe
The Masque of Red Death; The Fall of the House of Usher, Poe
The Raven; The Bells; and other Poems by Poe
(j) Mini-Library #17, "America's Golden Age,"
Great Stone Face, Hawthorne
The Minister's Black Veil, Hawthorne
R. W. Emerson: Poems & Essays
Anthology of 19th C. American Poets,
Longfellow, Holmes, Whittier, Lowell,
Emerson, Poe, Whitman
(k) Mini-Library #19, "American Literature in Transition,"
Lincoln's Speeches & Letters
Treasury of Bret Harte
Treasury of Whitman, Vol. 1
Treasury of Whitman, Vol. 2
Poems of Dickinson
O'Henry; Gift of the Magi; The Last Leaf
(l) Mini-Library #20, "Twentieth Century Poets, Vol. 1,"
Poems of Yeats
Poems of Spender
Poems of Hughes
Poems of Auden
Poems of Wilbur
Poems of Dickey
(m) Mini-Library #21, "Drama 1,"
Anton Chekhov
The School of Scandal
She Stoops to Canquer
(n) Mini-Library #22, "Drama II,"
Voice of the Turtle
The Druid Circle
I Am A Camera
I've Got Sixpence
The Man Who Came To Dinner
Lady in the Dark
Plays & Memories of William Butler Yeats
Krapp's Last Tape
Samuel Beckett
The Zoo Story
Ed Albee
Death of A Salesman
The Crucible
(o) Mini-Library #23, "Black America Speaks, Vol. 1" (in preparation)
(p) Mini-Library #24, "Black America Speaks, Vol. 2" (in preparation)

Filmstrips:

Encyclopedia Britannica, 425 North Michigan Avenue, Chicago, Ill. 60611

(a) Filmstrips Series 8370
- The Gold Bug
- Tom Sawyer Whitewashes the Fence
- Evangeline
- The Man Without a Country
- The Great Stone Face
- The Luck of the Roaring Camp

(b) Filmstrip Series 8980
- 20,000 Leagues under the Sea
- Kidnapped
- The Sword and the Rose
- Pollyanna
- Toby Tyler and the Circus
- Old Yeller

(c) Filmstrip Series 8720, "American Authors,"
- Washington Irving
- James Fenimore Cooper
- Henry Wadsworth Longfellow
- Oliver Wendell Holmes
- John Greenleaf Whittier
- Louisa Mae Alcott

(d) Filmstrip Series 8020, "American Poets,"
- William Cullen Bryant
- Emily Dickinson
- Sidney Lanier
- James Russell Lowell
- Edgar Allen Poe
- Walt Whitman

(e) Filmstrip Series 9040, "Great Classics of Literature,"
- Illiad
- Odyssey
- Aeneid
- Oedipus Rex
- Faust
- Paradise Lost
- Don Quixote
- Prologue to the Canterbury Tales
- The Pardoner's Tale

(f) Filmstrip Series 9240, "Shakespeare's Theater,"
- Prologue to the Globe Theater
- The Playhouse Comes to London
- The Globe Theater: Its Design nd Construction
- A Day at the Globe Theater

(g) Filmstrip Series 8060, "Stories from Shakespeare,"
- As You Like It
- A Midsummer's Nigh Dream
- Macbeth
- Henry V
- Julius Caesar

(h) Sound Filmstrip 6410, "Great British Narrative Poems,"
- The Rime of the Ancient Mariner
- The Deserted Village

The Even of St. Agnes
The Prisoner of Chillon
The Pied Piper of Hamelin
The Lady of Shallot

Reprints:
Life Educational Program, P.O. Box 834, Radio City, New York, N.Y.
titles available:
(a) Shakespeare at 400, #1
(b) Shakespeare on Modern Stage, #39
(c) World of Charles Dickens, #40
(d) Byron and Shelly, #41
(e) Hemingway and Faulkner, #46
(f) Frost and Sandburg, #7
(g) Salinger and Updike, #8
(h) Three American Poets, #9
(i) Mark Twain: An Unpul Manuscript #60
(j) The American Theater, #2

Pictures:
Kits and Models, Perfection Form Co., Inc., Logan, Iowa, includes:
(a) Globe Theatre Model
(b) Globe Playhouse Conjectural Drawing
(c) Greek Theater Chart, Theater of Dionysus
(d) Pictures from Shakespearean Plays
(e) Pride of Britain Books, English Pageantry, traditions and history, illustrated with large photographs of actual sites
(f) Literature Testing Lab Kit
(g) Bulletin Board Kits, available for American Literature; English and World Literature; Shakespeare; Poetry
(h) Series of Literature Maps
(i) Kits for Paperbacks, includes pictures, teacher and student study guides, tests

Records:
McGraw-Hill Films, 330 West 42nd Street, New York, New York, A collection of over 60 records called the Argo Series and titled "The English Poets from Chaucer to Yeats,: includes text.

Films:
Polk Material Center, Bartow, Florida, titles include:
(a) Age of Sophocles
(b) Oedipus Rex: Character
(c) Oedipus Rex: Man and God
(d) Oedipus Rex: Recovery of Oedipus
(e) The Novel: Great Expectations I
(f) The Novel: Great Expectations II
(g) The Novel: What It Is, What It's About, What It Does
(h) Early Victorian England and Charles Dickens
(i) Charles Dickens: Background for His Famous Works
(j) Carl Sandburg

WRITING

News in Print
Journalism - $5.32. Allyn and Bacon, Inc.

Unit Lessons in Composition
Editors - Lavin, Brown, Monahan, Myers, Pierce, Velte, 1965.
Ginn and Co., Atlanta, Georgia

Effective English Prose
1965, Cluett, Robert and Lee Ahlborn, The L. W. Singer Co.,
Atlanta, Georgia.

Exposition
1966, Ancher, Jeronre W. and Joseph Schwatz, McGraw-Hill Book
Co., New York, New York.

Experiences in Writing
1962, McKenzie, Belle and Helen F. Olson, The MacMillan Co.

Learning to Write
Smith, Paxton, Meserve, 4th edition, 1963. D.C. Heath & Co.,
Boston, Mass.

From Paragraph to Essay
1963, Ohlson and Hammond. Charles Scribner's Sons, New York, N.Y.

On Assignment: Reading & Writing
1960, Hackett and Baker. McGraw-Hill Book Co., New York, New York.

The Young Writer at Work
1962, Jessie Rehder. The Odyssey Press, Inc., New York, New York.

Writing Creatively
1963, J.N. Hook, D. C. Heath and Co., Boston, Mass.

Series:
Introduction to Nonfiction - Arscott
A Study of Nonfiction - Coraz
Introduction to the Short Story - Redman
A Study of the Short Story - Fields
Introduction to Drama - Stevens
A Study of Drama - Coraz
McCormick Mathers Publishing Co., Inc., Wichita, Kansas (1965)

Stop, Look and Write
Sohn, D. and H.D. Leavitt, New York, Bantam, 1964, ($.75) (paperback).

Pictures for Writing
Sohn, David A., New York, Bantam, October, 1969. ($.75)

Source, Odea Techniques
A Realistic Approach to Writing
A Natural Approach to Writing
A Dynamic Approach to Writing
A Critical Approach to Writing
An Independent Approach to Writing
$3.40 per copy, National Textbook Co., 8259 Niles Center Road, Spokie, Illinois 60076.

VIEWING

Regional Film Library Catalog, Bartow, Florida

Educators Purchasing Master - Audio-Visual Catalog - $27.50. Fisher Publishing, 3 West Princeton Avenue, Englewood, Colorado 80110.

Films:
Doubleday Multimedia Dept. O-ST-3, School and Library Division, Garden City, New York 11530.

Developing Visual Awareness and Insight Workbook - 88 pages - $1.25. IMED Publishers.

Bibliography:
English teachers planning to use short films in Language Arts classes will find these books and periodicals helpful. Since teachers must budget both time and funds, the material in this bibliography is listed in order of importance.

Kuhns, William, Themes: Short Films for Discussion, Dayton: George A. Pflaum, Publisher, Inc., 1968. ($7.20).
Amelio, Ralph J., Willowbrook Cinema Study Project, Dayton: George A. Pflaum, Publisher, Inc., 1969. ($3.00).
Sheridan, Marian C., et al., The Motion Picture and the Teaching of English, New York: Appledon-Century-Crofts, 1965. (Available from National Council of Teachers of English $1.65).
Kuhns, William and Robert Stanley, Exploring the Film, Dayton: George A. Pflaum, Publisher, Inc., 1968. ($3.50). (Note: A Teaching guide is also available at $3.50).
Sohn, D. and H.D. Leavitt, Stop, Look and Write, New York: Bantam, 1964. ($.75) (paperback).
Sohn, David A., Pictures for Writing, New York: Bantam, Oct., 1969. ($.75). (The Stop, Look and Write Series - A Visual Approach to Composition - paperback).
Knight, Arthur, The Liveliest Art, New York: New American Library (1957). (paperback)

Addresses: George A. Pflaum, Publisher, Inc.
38 West Fifth Street
Dayton, Ohio 45402

UNESCO Publication
2960 Broadway
New York 27, New York

Notes: If possible, subscribe to: Media and Methods Film Quarterly. Try to read: Anthoney Schillaci's "The Now Movie" in the Saturday Review. (December 28, 1968).

Bibliography:

This bibliography was prepared for the New Media or Film teacher. The Materials are listed in order of importance.

Peters, J. M. J., Teaching About the Film, New York: International Documents Service, 1961. (UNESCO) ($4.00 approximately).

Culkin, John M., S. J., Film Study in the High School, New York: Fordham University, 1965. ($1.00).

Mallery, David, The School and the Art of Motion Pictures, Boston: National Association of Independent Schools, 1966.

Feyen, Sharon, editor, Screen Experience: an Approach to Film, Dayton: George A. Pflaum, Publisher, Inc., 1969.

Leavitt, H. D., The Writer's Eye, New York: Bantam, 1968. ($.75.)

Barnouw, Eric, Mass Communication: Television. Radio, Film Press, New York: Holt, Rinehart and Winston, 1956. (approximately $5.00)

Bluestone, George, Novels into Film, Berkeley: University of California Press, 1961 (paperback) ($5.00)

Addresses:

National Council of Teachers of English
508 South Sixth Street
Champaign, Illinois 61820

Bantam Books, Inc.
271 Madison Avenue
New York, New York 10016

Holt, Rinehart and Winston, Inc.
383 Madison Avenue
New York, New York 10017

Fordham Film Study Center
Fordham University
Bronx, New York 10458

National Association of Independent Schools
4 Liberty Square
Boston, Massachusetts 02109

Screen Educators Society
161 East Grand Avenue
Chicago, Illinois 60611

How to Read and Understand Poetry

Two films and record. Educational Audio-Visual Inc., Pleasantville, New York. (approximate price $30.00. 30 day free trial).

McLuhan, Marshall and Quentin Fiore, THE MEDIUM IS THE MESSAGE, New York: Bantam Books, 1967.

Films:

"Cities in Crisis - What's Happening?" - Universal Education and Visual Arts
205 Walten Street, N.W.
Atlanta, Georgia 30303

"Dot and the Line"	Films, Inc. 1144 Wilmett Avenue Willmette, Ill. 60091
"Jazzoo"	Imperial Film Co. The Executive Plaza 4404 South Florida Avenue Lakeland, Fla. 33803 Mr. John Burkey
"This Is Marshall McLuhen: The Medium is the Message"	McGraw-Hill 330 West 42 Street New York, New York 10036
"An American Time Capsule"	Pyramid Film Producers P.O. Box 1048 Santa Monica, Cal. 90406
"The Moods of Surfing	Pyramid Film Producers P.O. Box 1048 Santa Monica, Cal. 90406
"Sky Capers"	Pyramid Film Producers P.O. Box 1048 Santa Monica, Cal. 90406
"Wonderful World of Wheels"	Pyramid Film Producers P.O. Box 1048 Santa Monica, Cal. 90406
"Art"	Pyramid Film Producers P.O. Box 1048 Santa Monica, Cal. 90406
"A Chairy Tale"	McGraw-Hill Contemporary Films 828 Custer Avenue Evanston, Illinois 60602
"An Occurence at Owl Creek Bridge"	McGraw-Hill Contemporary Films, Inc. 828 Custer Avenue Evanston, Ill. 60602
"Toys"	McGraw-Hill Contemporary Films 828 Custer Avenue Evanston, Ill. 60602
"The Red Ballon"	
"The Critic"	by Erst Pintoff
"The Searching Eye"	Pyramid Film Producers P.O. Box 1048 Santa Monica, Cal. 90406

"Why Man Creates"	Pyramid Film Producers P.O. Box 1048 Santa Monica, Cal. 90406
"Leaf"	Pyramid Film Producers P.O. Box 1048 Santa Monica, Cal. 90406
"Waters of Yosemite"	Pyramid Film Producers P.O. Box 1048 Santa Monica, Cal. 90406
"Dunes"	Pyramid Film Producers P.O. Box 1048 Santa Monica, Cal. 90406
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